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A GUIDE

TO THE

FOURTH, FIFTH AND SIXTH EGYPTIAN ROOMS AND THE COPTIC ROOM.

BRITISH MUSEUM.

A GUIDE

TO THE

FOURTH, FIFTH AND SIXTH EGYPTIAN ROOMS, AND THE COPTIC ROOM.

A Series of Collections of small Egyptian Antiquities, which illustrate the Manners and Customs, the Arts and Crafts, the Religion and Literature, and the Funeral Rites and Ceremonies of the Ancient Egyptians and their Descendants, the Copts, from about B.C. 4500 to A.D. 1000.

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PREFACE.

THIS Guide contains a general description of the collections of Predynastic and Dynastic and Coptic Antiquities, which are arranged in the Fourth, Fifth and Sixth Egyptian Rooms and the Coptic Room. The objects exhibited are nearly thirty thousand in number, and include many of the groups of antiquities which were formerly arranged in the Southern Egyptian Gallery, and in the Second Egyptian Room, and in the Wall-Cases on the landing of the North-West Staircase. Among them also are incorporated all the principal acquisitions made since 1904, when the first edition of this Guide was published. The whole collection in the four Rooms illustrates the manners and customs, the arts and crafts, the religion and literature, and the funeral rites and ceremonies of the Ancient Egyptians and their descendants, the Copts, from about B.C. 4500 to A.D. 1000.

The method of arrangement and classification is described in the introductory paragraphs of the description of each room.

With the view of making the important and comprehensive collection of scarabs exhibited in the Fourth Egyptian Room more useful to collectors, for purposes of comparison and verification, the cartouches containing the names and prenomens of all the principal kings who are commemorated on scarabs have been given in hieroglyphic type, together with transliterations into English letters.

The objects specially described in this Guide are about two thousand eight hundred in number, and are indicated by numbers painted in red in the top left-hand corners of the labels and plinths.

The grouping and dating of the fine series of pottery in the Sixth Egyptian Room, and the description of the mummy labels and ostraka, are the work of Mr. H. R. Hall, D.Litt., F.S.A., Deputy Keeper of the Department.

E. A. WALLIS BUDGE.

DEPARTMENT OF EGYPTIAN AND ASSYRIAN
ANTIQUITIES, BRITISH MUSEUM,
January 29th, 1922.

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No. 1.

EGYPTIAN HIEROGLYPHIC ALPHABET.



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A the Hebrew ע

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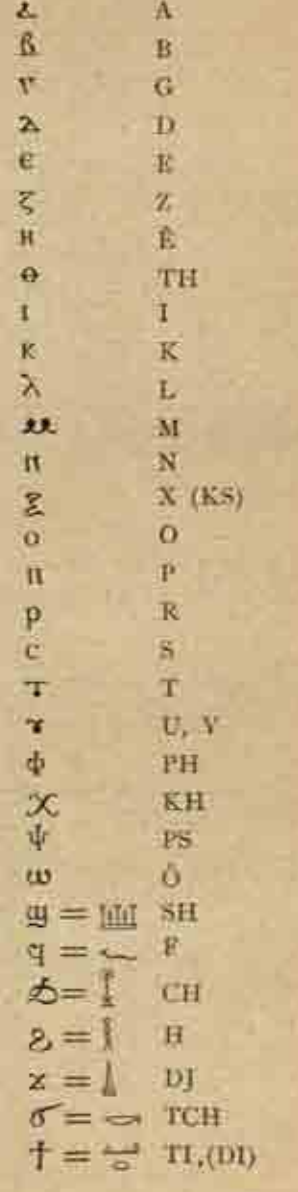
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No. 2.

COPTIC ALPHABET.



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LIST OF GUIDE BOOKS TO THE DEPARTMENT OF EGYPTIAN AND ASSYRIAN ANTIQUITIES IN THE BRITISH MUSEUM, PUBLISHED BY THE TRUSTEES AND SOLD ON THE BOOKSTALLS IN THE MUSEUM.

Guide to the Egyptian Collections in the British Museum. With 53 plates and 180 illustrations in the text, and a full Index. Pp. 325. 1909. 8vo. Price 2*s.* 6*d.*

This Guide contains a series of Chapters describing the country of Egypt, the Egyptians, predynastic and dynastic, Egyptian Writing (hieroglyphic, hieratic and demotic), Egyptian Literature (sacred and profane), Architecture, Painting, Sculpture, the Embalmment of the dead and the Tomb, Religion and the cults of the gods and sacred animals, etc. These are followed by a summary of the History of Egypt from the Predynastic to the Arab Period, with a list of Kings, and Cartouches of the principal Kings of Egypt.

Guide to the Egyptian Galleries (Sculpture). With 39 plates and 46 illustrations in the text, and a full Index. Pp. 351. 1909. 8vo. Price 1*s.* 6*d.*

This Guide contains full descriptions of the bas-reliefs, statues, votive figures, pillars from temples and tombs, sarcophagi, portions of buildings, obelisks, and funerary pyramids and pillars, sepulchral stelae, etc., which are exhibited in the Southern and Northern Egyptian Galleries and Vestibule. These are nearly 1,200 in number, and illustrate the various periods of Egyptian History from about B.C. 4000 to A.D. 200. Hieroglyphic type is used throughout. A description of the Mastabah tomb of Ur-âri-en-Ptaḥ (Vth dynasty) in the Assyrian Basement is also given.

Guide to the First and Second Egyptian Rooms. 2nd edition. With 32 plates and 28 illustrations in the text. Pp. 156. 1904. 8vo. Price 1*s.*

This Guide contains full descriptions of the dried body of a man of the Predynastic Period, the mummies of the Middle and New Empires, and the Ptolemaic and Roman Periods, the painted wooden sarcophagi and coffins of all periods of Egyptian history, Canopic Jars and boxes, and the miscellaneous objects which were connected with mummies and funerary furniture. In a short introduction the principal beliefs of the Egyptians as to the resurrection and the future life, a list of the gods who were associated with the dead, and a summary of the main facts concerning mummification are given.

Guide to the Fourth, Fifth and Sixth Egyptian Rooms and the Coptic Room. With 7 plates and 157 illustrations in the text. Pp. 376. 1922. 8vo. Price 2s. 6d.

This Guide contains descriptions of the collections of all the small Egyptian Antiquities which illustrate the Manners and Customs, the Arts and Crafts, the Religion and Literature, and the Funeral Rites and Ceremonies of the Ancient Egyptians, and their descendants, the Copts, from about B.C. 4500 to A.D. 1000. The collections described contain about 30,000 objects, and include Ushabtiu Figures and boxes, Canopic Jars, Mummified animals, birds and reptiles, Scarabs of all kinds, Toys, Bronze objects, models of houses and portrait figures, Vessels of all kinds in alabaster, etc., Jewellery and Amulets and Gnostic Gems, Drafts of Literary compositions, Musical instruments, Figures of gods and sacred animals, Egyptian and Coptic Textiles, Papyri, literary and funereal, objects for the toilet, mirrors, etc., Predynastic antiquities, pottery of all periods, and antiquities of the Graeco-Roman and Coptic Periods. A full General Index is added.

Guide to the Babylonian and Assyrian Antiquities. 2nd edition. With 45 plates and 45 illustrations in the text. Pp. 275. 1908. 8vo. Price 2s. 6d.

This Guide contains full descriptions of all the colossal winged bulls and figures, obelisks, bas-reliefs, and other large objects which were discovered by Rawlinson, Layard, Loftus, Rassam, and others at Nineveh (Kuyûnjik), Tall Balâwât, Nimrûd (Calah), Khorsabad (near Nineveh), Ḳal'at Sharḳâ (City of Ashur), Abu Habbah, Sippar (Sepharvaim), Cuthah, Bâbil (Babylon), Birs-i-Nimrûd (Borsippa), Niffer (Nippur), Warka (Erech), Senkereh (Larsa), and other sites in Babylonia and Assyria. These descriptions are prefaced by a summary of the history of these Countries and many explanatory paragraphs dealing with the Babylonian and Assyrian Languages and Literature, Religion and the Gods, Arts and Crafts, Writing, Sculpture, Architecture, etc. The names in cuneiform of important Kings and a full General Index are given.

A GUIDE

TO THE

FOURTH, FIFTH AND SIXTH EGYPTIAN ROOMS

AND THE COPTIC ROOM.

FOURTH EGYPTIAN ROOM.

THE collections of Egyptian antiquities exhibited in this Room are of a miscellaneous character, and comprise about fifteen thousand five hundred objects. The greater number of them illustrate in a comprehensive manner the funerary ceremonies of the inhabitants of the Nile Valley for a period of about four thousand years, and afford us an idea of the contents of the tombs of the best periods of dynastic civilization. **Wall-Cases 137–153** contain a very fine collection of the funerary figures **(Ushabtiu)** which were placed in the tombs to render service to the dead in the Other World. They practically cover the period of dynastic history, and every important variety of them is represented here. The boxes and model coffins in which they were placed form a valuable supplement to the collection. A splendid display of variegated **hard stone tables, vases, bowls,** saucers, pots, bottles, etc., chiefly of the early dynastic period, is given in **Wall-Cases 154–159,** and these are followed by a very fine collection of funerary vessels in limestone, **alabaster,** and arragonite. The series begins with vessels that were made when the Great Pyramid was being built, and ends with the graceful and beautifully-formed scent and unguent flasks of the XXVIth dynasty **(Wall-Cases 160–166). Models of houses, granaries,** animals, workmen, etc., belonging to the Ancient and Middle Empires are shown in **Wall-Cases 169, 170,** and a large and representative collection

of **portrait figures** fills **Wall-Cases 171–174. Pillows** or **head-rests** of all periods occupy **Wall-Cases 175, 176,** and **Wall-Cases 171–181** contain a very large collection of the wooden figures which were made to hold inscribed papyri and mummified portions of the human body. The oldest of these are in the form of Osiris Khenti Amenti, and the latest in the form of Ptah-Seker-Asar, the triune god of the Egyptian Resurrection. **Wall-Cases 182–193** are filled with mummies of **Apis Bulls,** sacred cats, dogs, apes, crocodiles, birds, snakes, etc., and in **Wall-Cases 194–204** is a fine series of sets of **Canopic Jars** in alabaster, wood, pottery, etc. With these are exhibited several painted wooden "dummy" jars of the Roman Period.

Table-Cases A, B, G, H, I, J contain nearly ten thousand **scarabs** of all classes and periods, and they form the largest and most complete collection of scarabs in the world. **Table-Case C** contains a series of **drafts of literary works, canons of proportion,** and scribes' **palettes** and writing materials, **pens, pen-cases, ink, inkpots, papyrus** (paper), **colours** and slabs and mullers for rubbing them down, scribes' **wrist-rests, waxed tablets,** etc. In one-half of **Standard-Case D** is a valuable collection of **dolls and toys** for children, and in the other a series of **bronze** bowls, basins, censers, libation buckets, ladles, spoons, etc. In **Standard-Case E** are the remains of a **chair of state** (said to have belonged to Queen Hatshepsut), **draughtsmen,** draught-boxes, etc. **Standard-Cases F** and **L** contain series of fine **frescoes** from tombs of the XVIIIth and XIXth dynasties. In the upper part of **Table-Case M** is a further series of drafts of literary compositions, and on the slopes is a collection of **ivory objects,** ranging from the Archaic Period to the fifth or sixth century A.D. Fine specimens of **furniture** are shown in **Standard-Case N,** and **Table-Cases O** and **P** contain **Egyptian jewellery,** and choice specimens of **amulets** in hard stone, hæmatite, basalt, carnelian, amethyst, etc., and a fine display of **necklaces** of amethyst beads, **rings, bracelets, anklets,** etc.

WALL-CASES 137–153. Here is exhibited one of the largest and finest collections of **Ushabtiu** (or, Shauabtiu) Figures  in the world. They are made of hard stone, diorite, porphyry, granite, quartzite, sandstone,

alabaster, Egyptian porcelain, wood, etc., and are found in tombs of all periods between the VIth dynasty and the Roman Period. Many of the oldest figures are uninscribed. Under the XIIth dynasty the Shabti Figure frequently bears the name and the titles of the person for whom it was made, and with whom it was buried. Under the XVIIIth dynasty and later, in addition to the name and titles of the deceased, it bears a text which is identical with the **VIth Chapter of the Book of the Dead.** Its earliest form is that of a mummy with no hands showing, and then it, no doubt, represents the slave who was slain when his master died, so that his spirit might go to the Other World to minister to the wants of the spirit of his master. Funerary murders on a large scale were common in the Sûdân in all periods, and also in Egypt up to the time of the XIIth dynasty. With the development of the cult of Osiris under the XIIth dynasty new funerary customs were inaugurated and some old ones abandoned. Funerary murders became less common, and the priests introduced a spell in connection with the use of the figures that were buried with the dead. The Shabti was made to represent a *fellah*, or peasant servant, or farm labourer, and it held in each hand a digging tool, and carried a basket for sand or earth slung over the shoulder. The name of the deceased for whom the Shabti was made was cut (or painted) upon it, and also the spell which explains the use and object of the figure. The deceased says in the spell: "In the event of my being condemned to spread dust (*i.e.*, top-dressing) on the fields in the Tuat, or to fill the water-courses (*i.e.*, clean the canals and channels) from the river, or to reap the harvest, such work shall be performed for me by thee, and no obstacle shall be put in thy way." Below this spell were cut the words which the figure was supposed to answer. "Verily I am there, wheresoever thou mayest call me." When the deceased was in the Other World and needed work done, he called his Shabti by name, and the figure grew into the form of a full-sized man, who did whatever his master needed. Under the XVIIIth and XIXth dynasties kings and high officials had large numbers of Ushabtiu buried in their tombs, in fact one for every day in the year. King Seti I probably had two for each day in the year, for over seven hundred Ushabtiu were found in his tomb in the Valley of the Tombs of the Kings in Western Thebes.

WALL-CASES 137–141. Ushabtiu figures in hard stone. Of special interest are:—

1. Marble figure, uninscribed. Ancient Empire. [8844.]

2. Shabti in the form of a mummy, the hands hidden. Without name or inscription. XIth or XIIth dynasty. [36,435.]

3. Diorite shabti made for Asâ (?). On the back is the prayer "May Osiris, Lord of Tetu (Busiris), give sepulchral meals of bread, beer, oxen, geese, to the *double* () of Asâ, son of" XIIth–XVIIth dynasty. B.C. 2000. [32,556.]



No. 3. Diorite shabti figure. [32,556.] XIIth dynasty.

4. Marble figure with crossed hands holding hoes and having a basket thrown over the left shoulder. After the XIIth dynasty. [27,369.]

5. Fine limestone shabti figure made for **Aâḥmes I.**, the first king of the XVIIIth dynasty, about B.C. 1600. The text is a version of the VIth Chapter of the Book of the Dead. [32,191.]

6. Painted limestone shabti figure of Paâri  a libationer in the temple of Aâḥmes I. XVIIIth dynasty. [38,121.]

7. Diorite shabti figure made for **Amen-ḥetep II.**, King of Egypt, about B.C. 1450. Text—Chapter VI. of the Book of the Dead. From the king's tomb at Thebes. [35,365.]

8. Portion of a granite shabti figure made for **Amen-ḥetep III.**, King of Egypt, about B.C. 1450. Text—Chapter VI. of the Book of the Dead. [8689.]

9. Portion of a dark granite shabti figure made for **Amen-ḥetep III.** [8690.]

10. Grey granite shabti figure made for Queen Amen-em-ântt (?). Text—Chapter VI. of the Book of the Dead. [32,691.]

11. Limestone shabti figure made for **Rameses II.** XIXth dynasty. [55,020.]

12. Painted limestone shabti figure of prince **Amen - hetep - men - kheper,**  with the hieroglyphic text of Chapter VI. of the Book of the Dead, inlaid in blue paste. XIXth dynasty. [32,192.]

13. Limestone figure (shabti?) of **Mer-en-Ptah I.,** in the character of Ptah Seker Nef áfu. XIXth dynasty. [54,392.]

14. Bronze shabti figure of **Rameses III.** XXth dynasty. [33,938.]

15. Part of an alabaster figure of Rameses III. [8695.]

16. Limestone shabti figure of Psemthek (**Psammetichus I.**). XXVIth dynasty. [21,922.]

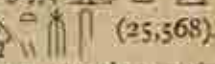
17, 18. Two large alabaster ushabti figures made for a king or prince (one of the Ramessids?). XXth dynasty. [42,149 and 8693.]

WALL-CASE 138. A group of ill-shapen but interesting ushabti figures made of alabaster, with ornaments, names, etc., in red and green paint. XVIIIth to XXth dynasties. Typical examples of shabti figures of the XVIIIth and XIXth dynasties are those of:—



Blue ushabti figure of Amen-hetep II., King of Egypt, about B.C. 1450. [15,365.]

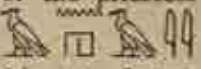
"The scribe, the overseer of the cattle" (8703); a singing woman of Amen at Thebes (24,428); a Libyan "grand duke" (27,722); the official Hattâ (29,404); and the lady Mes (27,372). Of interest too is the painted stone figure of Unuâ, with gilded face (24,390). Entirely different in treatment is the limestone figure 29,403. Here the hands of the deceased are pendant, and in one he holds  the symbol of Osiris, and in the other  the emblem of Isis. The soul of the deceased  is seen pressing itself on to his breast. XXth–XXVIth dynasty. No. 9447 represents the deceased in her ordinary attire, with the right arm hanging by her side, and her left fore-arm laid across her body. Under the New Empire (XVIIIth and XIXth dynasties) shabti figures were often inscribed in hieratic; a typical specimen is 8824 (Wall-Case 138). Formulæ, other than the VIth Chapter of the Book of the Dead, are sometimes cut on shabti figures; thus on the figure made for Ptah-Nefer we find a prayer to Osiris for sepulchral offerings (49,418). The Chapter of the Heart (XXXB) was sometimes cut upon shabti figures, but examples of it are very rare. Among bronze figures may be noted those of Ani , the royal scribe (from Abydos, 32,692), and Aâhmes, a priest (33,915). The heavy bronze casting, with a rectangular slot in the back (33,945) is probably a modern imitation.

On the **lowest shelf** and floor of **Wall-Cases 138–141** are exhibited a large number of ushabti figures in small wooden and terra-cotta coffins, many of which are inscribed: compare those of Pa-shett  (35,014) and the scribe Suti-mes  (25,568). On the cover of the terra-cotta coffin 42,141 are the words (in hieroglyphs), "Thy mother Nut spreadeth herself over thee in her name of Nut." This is an extract from the Pyramid Texts. A very unusual class of funerary object is represented by the three mud figures laid on grass, etc., in terra-cotta coffins; the first has the head of Osiris, the second the head of a hawk, and the third the head of a bearded man. Presented by the Earl of Carnarvon, 1913.

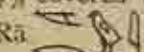
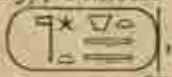
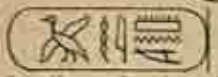
[52,833, 52,834, 52,835.]



Wooden ushabti figure of Rameses VI., inscribed with the VIth Chapter of the Book of the Dead. [29,999.] XXth dynasty.

Ushabti figures when placed in the tomb were laid on or near the coffin of the deceased or in boxes; as examples of such boxes may be mentioned: Two rectangular coffers of Khensu, a sailor in the great boat of Amen at Thebes, each with two shabti figures (8522, 8523); box of Her, a priest of Mentu, lord of Thebes (8525); box of Nes-Khensu, on which are painted a figure of the deceased priestess presenting a shabti figure to a god, the serpent of Set and the crocodile of Aapep (46,714); box of Hent-Mehit, containing 10 figures, and painted with a scene in which the deceased is receiving the water of heaven from the goddess Nut (41,551); two painted boxes of the priestess Anhai  with 15 figures (54,090,[1] 24,711); white painted box of Amenhetep, a "divine father," and the priest who "opened the doors of Nut" in the temple of Karnak, the son of Ankh-f-en-Khensu, with 150 figures (35,290).

[1] Presented by T. H. Green, Esq., 1915.

WALL-CASES 144-153. Here are exhibited a fine series of shabti figures made of wood, faience or Egyptian porcelain, terra-cotta, mud, etc., which were made between about B.C. 1300 and the Roman Period. **Shelf I.** Large wooden shabti figures, the most interesting of which are those of:—Åmen-em-åpt, a steward (8604); Tchimre  (8652); **Rameses VI.**, a king of the XXth dynasty (29,998, 29,999); **Rameses IX.**, a king of the XXth dynasty (8570, 8571); Atåai , the hieroglyphs inlaid with yellow paint (18,669); Nefer-Abt (30,002) and Åmen-ḥetep, the steward (30,247). **Shelves 2 and 3.** Smaller painted wooden shabti figures, with inscriptions, terra-cotta figures without inscriptions, among which are figures of Seti I. (XIXth dynasty), covered with bitumen (8572, 8573, 8577–8580); Merui-Rā , with gilded pectoral and bracelets (22,742, 22,743); Teṭā-nefer , with inscription in hieratic (21,704). **Shelves 4–9.** Fine blue-glazed faience shabti figures, among which may be noted those of: **Seti I.**, a king of the XIXth dynasty (8896, 8897, 8899, 8900); Ḥeru-em-ḥeb, a priest (34,029); **Pentaurt,**  the famous scribe (?) (54,405); Princess **Nesi-Khensu** (30,038); Queen **Ḥent-taui** , high priestess of Åmen (15,763); Queen **Maāt-ka-Rā**  (35,096) and **Pa-netchem**  (30,001). The last four belong to the family of the **Priest-kings** of the XXIst dynasty. Among the green and greenish-blue shabti of the XXVIth dynasty and later, with plinths up the back, are the figures of **Ḥer-khebit**  (8950); **Peṭa-Åst** (8966); **Henat** , a scribe of the temple of Ptaḥ (8956); **Pa-Ḥer-nub**, an inspector of farms (25,563); **Ānkh-Ḥep**  (30,005) and **Tcheṭ-Ptaḥ-ānkh-[f]**, an incense priest of Memphis (8930).

WALL-CASES 145 and 146. On shelves 4–8 is grouped an interesting collection of ushabti figures of an unusual character. The whole figure is glazed a dull white colour, and the inscriptions, decorations, etc., are painted in a purple or purplish-brown colour; in some cases the face and hands are coloured red. Of special interest are the figures of **Tehutimes** , an overseer of cattle (note the heart pendant on the breast: 53,974); **Pipui**  (30,004); **Hui**, keeper of the stable (8964), and **Annu**, a military scribe (30,003). On the three lowest shelves is a large miscellaneous collection of shabti figures, chiefly of the late Saite and Ptolemaic Periods, in terra-cotta, wood, faience. Many of these were cast in moulds, *e.g.*, those of a priest of Amen whose name begins with Ankh (54,407–54,411); these are of unusual interest because the hieroglyphs are in relief. See **Wall-Case 152.** A specimen of the limestone moulds in which shabti figures were cast is seen in **Wall-Case 138** (50,667).

WALL-CASES 154–158. Shelf 1, 1–25. A group of long, narrow sepulchral vases in hard black stone; some have lugs, others have wavy line decorations in relief, and some have rounded feet or stands. In the middle is a flat, hard stone dish. **Dynasties I–VI.** From Al-'Amrah, near Abydos. [43,398, 29,921, 29,920, 32,513, 29,924, 29,928, 32,518, 32,517, 29,922, 35,077.] **Shelf 2, 26–38.** A series of black and white mottled granite basins and bowls, many with flat rims and lugs. Dynasties I–VI. From early dynastic sites at Abydos. [29,916–29,918, 35,301, 22,556, etc.]. **Shelf 3.** A large collection of vases, bowls, saucers, pots, with and without lugs, jugs, etc., in black, white, and grey-mottled granites, basalt, agate, etc., for perfumes and scented unguents. From the IIIrd to the XXVIth dynasty. The most important of these are: **39.** Lower part of a large stone vase bearing the banner name and the prenomen of **Usertsen I.**  a king of the XIIth dynasty. [32,174.] **40.** Mottled granite bowl. [29,919.] **41.** Granite jug, two-handled. [4735.] **42.** Granite jug, one handle. [43,034.] **43.** Granite vase, two-handled. [4736.] **44.** Granite vase with pointed end. [24,416.] **45.** Granite vase with projecting flat rim. [29,306.] **46.** Red porphyry flat mortar with

muller of the same material. [29,301.] **47.** Mottled granite axe-head. [40,657.] **48.** Black stone unguent jar and cover, with the figure of a man holding three serpents by their tails and a crocodile by a rope. [26,963.] **49.** Black stone jar with flat handle. [36,404.] **50.** Part of a mottled granite bowl on which are cut the cartouches of **Apries,**  [29,311.] **51.** Green schist bowl in the form of a trussed duck. [32,177.] **52.** Black stone bowl, sculptured in relief with heads of Hathor, the cow of Hathor, papyrus sceptre and plants, gazelle and young, human figure, etc. On the edge are the remains of an inscription in cursive hieroglyphs. [32,554.] **53.** Mottled stone bowl, on the outside of which, inlaid with red paint, are  the cartouches of **Mut-khā-neferu Amen-ārṭas,** high priestess of Amen-Rā, king of the gods, at Thebes, XXVIth dynasty. [4701.]

Shelves 4 and 5. A fine collection of bowls, vases, dishes, libation vessels, jugs, jars, etc., in granite and variegated limestones, of various periods from the IIIrd dynasty to the Ptolemaic Period. **54.** Large variegated limestone vase, two-handled. [35,297.] **55.** Variegated limestone vase with neck and flat rim. [46,706.] **56.** Grey granite stand for jar. [29,942.] **57.** Large black and white mottled bowl with flat rim. From a royal tomb at Abydos. [35,698.] **58.** Dark variegated **stone table** for holding unguent vessels, etc., in the tomb. [22,832.] **59.** Variegated elongated stone vase, with pierced lugs, and a gold rim and cover. A rare object. [32,152.] **60.** Hard red stone vase, with lugs and rim plated with gold. [30,370.] **61.** Smaller vase, in similar stone. [32,246.] **62.** Red stone cover of a vase sculptured with figures of a lion and a bull in mortal combat. The workmanship is unusually fine and realistic. From Abydos. [22,866.] **63-68.** Bluish-grey bowl with flat rim [29,317], four stibium or unguent pots [4490, 4706, 29,318, 32,552], and a flat vase. [4726.] **69.** Large grey granite funerary vase on which is cut the cartouche of **Usr-en-Rā,**  a king of the Vth dynasty. [32,620.]

Ranged along the back of the cases and on the floor are fine series of hard stone dishes and libation vases which were used on ceremonial occasions.

[27,337, 26,269, 27,338, 32,630, 35,296, 1356.]



Unique red breccia vase. [36,330.] Ist dynasty.

In **WALL-CASES 158 and 159** is a large and fine collection of red and white breccia vessels of various shapes

and sizes, brought chiefly from the royal tombs of the Archaic Period at Abydos. The most interesting are :—

70. Massive wine jar, with short neck and rim curved over. [36,330.]

71–74. A set of four large red and white breccia bowls, with handles and flat rims.

[35,699, 53,886, 36,331, 43,061.]



Massive red and white breccia bowl from Abydos. [35,699.]

75 and 76. Two zoned alabaster bowls. Early Period. [32,241 and 48,663.]

77. Red breccia unguent vase, with projecting rim and two handles. [29,313.] Interesting examples of this class of vase are 36,338, 35,299, 32,511 and 29,314. Miscellaneous vases of the same period are 26,650 (with flutings outside), and 36,354 (with lugs perforated for suspension).

78. Red breccia pot, with turned-over rim and raised band, similar in shape to the black pots in Wall-Cases 154–158. From Abydos. [29,933.]

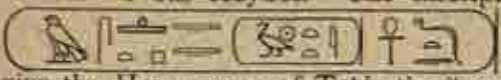
79. Red breccia vase, with two handles, in the form of a pigeon. [35,906.]



[22,240.] [32,512.] [4716.] [35,207.] [4735.] [36,347.] [20,921.] [24,416.]
[35,306.] [35,301.] [26,971.] [32,152.] [20,759.] [13,321.]
[29,933.]

A group of Vases in diorite, granite, red breccia, and other variegated stones chiefly of the period of the first five dynasties.

[*See* pages 10-12.]

80. Red breccia bull, made in the Archaic Period. From Abydos. The inscription, which reads , purporting to give the Horus-name of **Tetà**, the "son of the Sun, the ever-living," a king of the VIth dynasty, was cut upon it by a native of Egypt in modern times. [29,211.]

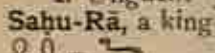
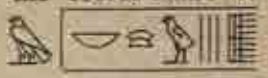


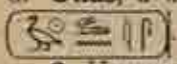
Red breccia bull. Archaic Period. (The inscription is modern.) [29,211.]

WALL-CASES 159–166. Here is arranged a large and very fine collection of typical examples of funerary bowls, vases, jugs and vessels of all kinds and shapes in alabaster, arragonite, etc., from the period of **dynasties I–III to the second century A.D.** On the upper shelves is a series of circular sepulchral tables and funerary jars of the Ancient Empire; on the middle shelves are grouped the beautiful vases, etc., of the Middle and New Empires, and on the floor of the cases is arranged a miscellaneous collection of the larger vessels of various periods. The most noteworthy are:—

1, 2. A pair of large sepulchral limestone stands which stood one at each end of the bier, and in the hollow upper parts of which incense was burnt. They were made for a priest and "royal libationer" of King **Khufu** (Cheops), king of Egypt, B.C. 3733, called **Ka-tep**. The inscription on 1 reads . Floor of Wall-Case 160. From Gizah. [27,339, 27,340.]

3. Fragment of an alabaster vase inscribed with the prenomen **Khāfrā (Khephren)**, a king of the IVth dynasty. Presented by Prof. Petrie, 1886. [16,453.]

4. Unguent jar inscribed with the Horus-name of **Saḥu-Rā**, a king of the Vth dynasty, . [29,330.] 

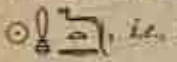
5. Alabaster unguent pot inscribed with the names of **Unás**, a king of the Vth dynasty, . [4603.] 

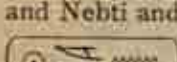
6. Unguent jar inscribed with the names of **Tetá**, a king of the VIth dynasty. The inscription is identical with that on the breccia bull (29,211). [29,204.]

7. Portion of a cover of an unguent jar inscribed with the name of **Tetá**, a king of the VIth dynasty. [22,961.]

8. Alabaster unguent jar, with flat projecting rim, inscribed with the Horus name (Meri-taui) and name of **Pepi (I.)**, a king of the VIth dynasty. [38,074.] The hieroglyphs were inlaid with blue paste. 

9. Large alabaster unguent jar inscribed with the Horus and Nebti and Golden Horus names of **Pepi I.**, the King of the South and North, the son of Rā. VIth dynasty. [22,559.] 

9a. Large alabaster unguent jar inscribed with the Horus-name and Nebti-name of the "King of the South and North, **Nefer-ka-Rā**,"  , *i.e.*, Pepi II., a king of the VIth dynasty. [35,080.]

10. Alabaster unguent jar inscribed with the Horus and Nebti and Golden-Horus names of **Mer-en-Rā**, , a king of the VIth dynasty. [4493.]

11 and 12. Alabaster unguent jars inscribed with the Horus and Nebti and Golden Horus names of **Nefer-ka-Rā Pepi II.**, a king of the VIth dynasty. 4492 has a cover, and 22,817 has been repolished in modern times.

13. Fragment of a chalcedony vase inscribed with the prenomen of **Usertsen I.**, , a king of the XIIth dynasty. [24,118.]



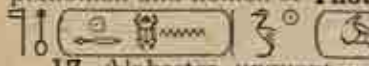
[29,330.] [29,204.] [22,817.] [1492.] [22,559.]

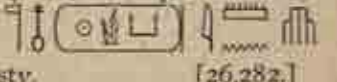
A group of Alabaster Vases, inscribed with royal names. VIth and VIIth dynasties.

[*See* page 15.]

14. Fragment of a crystalline stone vase inscribed with the prenomen and nomen of **Apep**, a Hyksos king. [32,069.]

15. Fragment of an alabaster vase inscribed with the prenomen of **Aāḥmes I.** , the first king of the XVIIIth dynasty, about B.C. 1600. [32,068.]

16. Fragment of an alabaster jar inscribed with the prenomen and nomen of **Thothmes II.** (XVIIIth dynasty)  [54,830.]

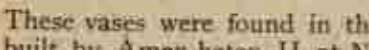
17. Alabaster unguent vase inscribed in hieroglyphs inlaid with lapis-lazuli paste, "Beneficent god, **Maāt-ka-Rā** (*i.e.*, Queen **Hatshepsut**), beloved of Amen, the Chief of the temple Tcheser-Tcheseru" (*i.e.*, the temple of Dêr al-Baḥarî in Western Thebes).  XVIIIth dynasty. [26,282.]

43,142 is a cover of a similar vase of this Queen.

18. Large alabaster unguent jar inscribed with the prenomen and nomen of **Thothmes III.**, a king of the XVIIIth dynasty. [4198.] 

19. Large alabaster object from the foundations of a temple, or gate, built at Thebes by **Thothmes III.**, beloved of Amen, Lord of the thrones of the world, King of the gods. To the left of the royal name are the words , and below is cut the figure of a priestess (?) presenting vessels of wine. [18,194.]

20. Small alabaster unguent vase of Thothmes III. [54,375.]

21–25. A group of four alabaster vases and one cover of a vase inscribed with the prenomen of **Amen-ḥetep II.**, "beloved of the town of Nekheb"  These vases were found in the foundations of the temple built by Amen-ḥetep II at Nekheb, the modern Al-Kâb. XVIIIth dynasty. [4672, 32,533–32,536.]

26. Alabaster unguent vase of Senmut, a feudal chieftain, overseer of the cattle of Amen, and steward of the granaries of Amen at Thebes. XVIIIth dynasty. [29,333.]

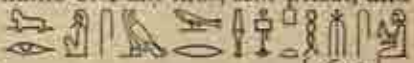
27. Massive alabaster jar inscribed with the prenomen of **Amen-hetep III.**, a king of the XVIIIth dynasty. [29,479.]

28. Small discoloured stone unguent pot, with inscription, in glazed hieroglyphs, giving the names of **Amen-hetep III.** and **Queen Ti.** XVIIIth dynasty. [32,553.]

29. Fragment of an alabaster vase of **Rameses III.**, XXth dynasty. [32,071.]

30. Fragment of an alabaster vase of **Rameses IV.** XXth dynasty. [2880.]

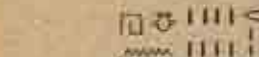
31. Fragment of an alabaster vase inscribed with a portion of the Horus-name of a king. XIXth or XXth dynasty. [52,862.]

32. Fine alabaster jug with pivoted base for fixing in a stand, inscribed with the name of Ptah-mes, *sem* priest, and high priest of Memphis  XIXth or XXth dynasty. [4640.]

33. Zoned alabaster vase of Nub-em-tekh  a priestess. [4536.]

34. Alabastron inscribed with the prenomen of **Necho II.**,  XXVIth dynasty. [4631.]

Among smaller, uninscribed objects in alabaster may be mentioned:—Jug in the shape of a woman [30,459]; jug in the shape of a kneeling man [29,907]; alabaster vase with the head of a woman wearing a wig, in high relief [4535]; alabaster vase in the shape of a trussed duck [26,661]; vase in the shape of a ram with feet bound for sacrifice [14,231]; fine alabaster vase with pivoted base and handles in the shape of ducks' necks decorated with gold wire, and a design of lotus flowers on the front [26,242]; fine alabaster jar, with flat cover and two handles, containing *anti* unguent [21,981]. These two jars were found in the tomb of Ani, the scribe, and were presented by the Right Hon. the Earl of Carlisle, 1887. Fine zoned alabaster vase [4618]; flat circular alabaster box, with double rims and a cover [24,627]; three flat alabaster "shells" in which unguents were mixed [4585, 4586 and 29,915]; alabaster ladle (?), originally provided with a cover [32,527]; alabaster spoon [4591] and funnel [29,348]; vase, rack-shaped, with rim and two ears for a metal handle [4653]; fine zoned alabaster measure with cover and perforated projections for cords to which seals were affixed. On the front is inscribed

 "eight *hen* measures and six parts of a *hen*." When tested it was found that this vessel would hold 8½ pints (Apothecaries' fluid measure) [4659]. A fine specimen of funerary unguent in a liquid state is found in 4501.

On the floor of **WALL-CASES 160–166** are exhibited large vessels in limestone and alabaster, and among them of interest are:—

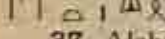
35. Alabaster table, with a complete set of vessels to hold oils and salves for the Kher-heb priest Ȧṭenȧ,  a minister of Osiris at Abydos under the VIth dynasty. Originally the inscriptions were inlaid with green or blue paste. [4684 ff.]



Alabaster Table, with vessels inscribed with the name of Ȧṭenȧ. [4684, etc.]



Alabaster head-rest of Ȧṭenȧ. [2523.]

36. Alabaster head-rest or pillow of Ȧṭenȧ, inscribed  [2523.]

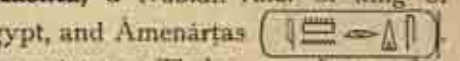
37. Alabaster tablet inscribed with name and titles of Ȧṭenȧ, and the names of the Seven Holy Oils with which he was anointed during the performance of the ceremony of "Opening the Mouth." The circular hollows were used for holding drops of these oils. [6123.]

38. Green stone bowl, inscribed with the name and titles of Ȧṭenȧ. [4697.]

39. Fine massive arragonite unguent jar, with lugs. XVIIIth dynasty. [27,336.]

40. Large handsome alabaster jar, with handles, with the heads of bulls (?). Traces of the floral decorations round the edge and handles and on the front still remain. From the tomb of **Menephthah.** XIXth dynasty. Presented by the Right Hon. the Earl of Carnarvon, 1920. [55,013.]

41. Alabaster jar from the tomb of Menephthah (?). Presented by the Right Hon. the Earl of Carnarvon, 1920. [55,012.]

42. Large alabaster vessel of unusual shape, inscribed with the names of **Kashta,** a Nubian ruler or king of Thebes and Upper Egypt, and Amenârtas (). From the temple of Amenârtas at Thebes. [24,709.]

43. Alabastron, with doubtful inscription. [32,224.]

44. Massive ceremonial vessel for unguent, with four lines of hieroglyphs recording the name and titles and genealogy of a royal scribe, who was the priest of several gods. [34,271.]

45. Portion of a greenish-veined stone jar of the Ptolemaic Period. On the upper part are cut figures of various gods and goddesses, and below are portions of eleven lines of a magical text cut in hieroglyphs. [37,256.]

In **WALL-CASES 167–170** are exhibited **painted wooden models** of men performing funerary ceremonies, houses, granaries, etc., chiefly of the **XIIth dynasty.** The most interesting are:—A group of three servants, each carrying a long-handled instrument [52,948]; a group of four men, each carrying a pack on his back and weapons in his hands [49,725]; a woman kneading dough and a man kneeling and poking a fire [45,197]; figures of men ploughing with oxen [52,947, 51,091, and 51,090]; groups of men and women preparing funerary meals [36,423, 41,576, 30,719]; butchers cutting up beasts and trimming joints for the funerary feast [30,718]; a group of figures kneading dough for flat cakes, with ovens for baking the same [40,915]; painted wooden figure of a boy fanning a fire [29,596]. Rectangular model of a granary, with figures of men working in it; in one corner is a flight of steps and ancient grain is strewn about on the floor. From Beni Hasan [41,573]. Model of a house of unusual shape, with painted designs on the outside of the walls [37,160].

On the floor of the cases are:—1. Wooden **model of a granary,** from a tomb of the VIth dynasty at Aswân in Upper Egypt. The model contains seven bins, into which the grain is supposed to be poured through holes in the roof, and each is provided with a sliding door, over which the name of the grain is written in hieratic. By the side of the wooden stairs which lead to the roof stands the keeper of the granary, and near him is the grain measure which he uses. This model represents a building about



Wooden Model of a Granary, B.C. 3500. [21,804.]

60 feet long by 15 feet high, and is one of the oldest known. Presented by Lord Grenfell, 1888 [21,804]. Large wooden **model of a house** and granary enclosed within walls. The grain is supposed to be stored in three bins, each of which is provided with a sliding door. Under the stairs which lead to the roof is the room in which the guardian and his wife live, and on the roof is a small chamber, open towards the north, in which the guardian of the granary kept watch. Before him, on a small stand, are the remains of his food, which consisted of grapes,

dates, some fruit of the cherry class, and grain. In the courtyard below is a model of his wife or daughter, who is rolling dough on a kneading trough, at one end of which is a hollow for flour. [2463.]

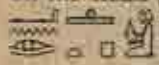
WALL-CASES 171–175. Here is a large and interesting collection of **PORTRAIT FIGURES** of various sizes, chiefly in wood and bronze. Nearly all of them were found in tombs; they date from the **XIIth dynasty** to the **Roman Period**, about A.D. 200. The most interesting are: **Shelf 1.** Figure of a man holding a staff in his left hand [45,192]; figures of women carrying

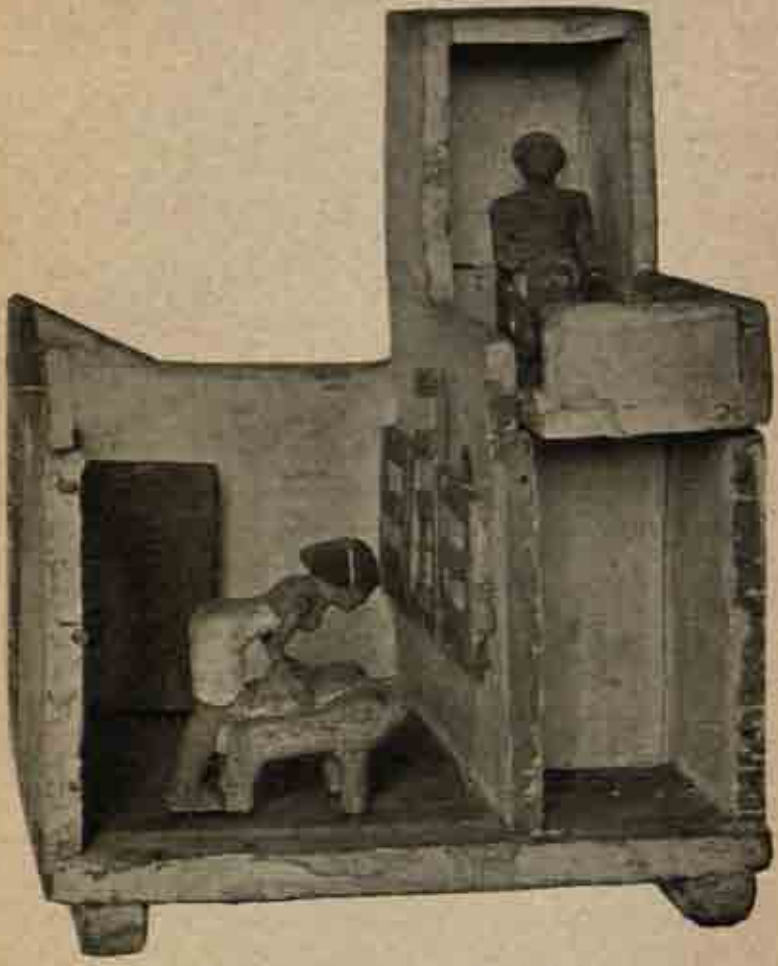


INTERIOR OF THE MODEL OF A GRANARY. [21,804.]

(The side has been removed in order to show the names of the grain, written in the hieratic character, which are above the shutters of the bins. The keeper of the granary, with his measure, stands close to the steps.)

baskets of food on their heads and birds in their right hands [45,074, 45,075]. **Shelf 2.** Bronze figure of a priest carrying a figure of Osiris [43,426]; bronze figure of a woman with ægis of Bast (?) [284]; bronze figure of a king wearing the triple crown and standing on a sledge dedicated by Herusaâst [32,746]; bronze figure of the Nubian King, **Tirhâḳâh** (*see* 2 Kings xix. 9) in the character of An-Her [32,761]; bronze figure carrying a tray of cakes

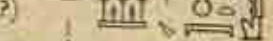
on his head [46,670]; bronze figure (shabti?) of An-hetep, , a priest of the offerings of Amen [54,387].



Wooden Model of a House. [2463.]

(The side has been removed in order to show the arrangement of the grain bin in the courtyard, and the figure of the woman making dough.)

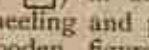
Shelf 3. Bronze kneeling figure of Rameses II. wearing the White Crown and holding a pot of unguent in each

hand [32,747]; bronze figure of a king in the character of An-Her [2277]; wooden figure of Guatep, a priest, XIIth dynasty from Al-Barshah [30,715]; figure of a woman carrying a basket of food for the funerary feast [30,716]; figure of a girl wearing flowers in her ears [32,741]; figure of a girl with right hand raised; very fine work [32,743]; figure of a girl holding a cat in her left hand, and wearing a full-bottomed wig [32,733]; figure of a girl holding a kid in her left hand [32,732]; figure of a woman carrying a sepulchral chest on her head, and wearing large earrings [32,767]; draped figure of a woman carrying flowers in each hand, XVIIIth dynasty [32,772]; wooden figure of the lady **Bet-en-reshp,**  wearing a necklace of blue-glazed faience beads. This figure was made "to make to live" the name of the deceased by her son Seneb, , XXth dynasty [32,774]; two figures of men [45,095, 53,966]; two figures of mourning women [22,905, 22,906]; figure of a lady of the family of Guatep [22,541]; figure of an official with full wig and an elaborately pleated garment [2320]; wooden figure of the priestess Reshanut (?)  [2376]; porcelain figure of a woman carrying a gazelle on her shoulders [2369]; figure of a man wearing a gilded pectoral and a tunic [2335].



Woman carrying a basket of food. [30,716.]

Shelf 4.—Painted figure of a man following a sacred bull wearing a disk and plumes between his horns [24,713]; a pair of upraised arms (the

ka () in bronze [27,389]; bronze figures of a king kneeling and presenting offerings [32,759, 32,760, 32,762]; wooden figures of the priests Uah-ab-Rā-meri-Ptah , the son of Psemthek, and Hep-Her, the son of Psemthek, XXVIth dynasty [32,731]; wooden cippus with figures of a priest and his wife, dedicated by their son. [41,516.]

On the **FLOOR of WALL-CASES 171–175** are the following: Three large, solid bronze figures of women, with inlaid eyes [43,370-43,372]; portions of a bronze figure of a priest or official of the XXIInd dynasty. Found near the Pyramids of Gizah. Presented by J. Danford Baldry, Esq., 1889 [22,784]. Wooden figure of Theta, a priest, with inlaid eyes of obsidian and white stone, XXVIth dynasty [29,594]; painted wooden figure of a lady of the family of Guatep, XIIth dynasty. Fine work [20,867]. Right arm from a life-sized wooden figure of king **Her-em-heb** (?), whose prenomen is cut on the wrist [36,427]; left arm from a wooden figure of a man [45,058]; fine painted wooden figure of a woman carrying a basket or vessel of funerary offerings on her head. XIIth dynasty. [41,673.]

WALL-CASES 175, 176. On the shelves in these cases is exhibited a fine and comprehensive collection of stone, wooden, and ivory **Pillows** or **Head-rests**, which were placed under the heads of mummies in the tombs; many of them were probably used by their owners during their lifetime. The examples here displayed belong to all periods of Egyptian history, from the **IVth dynasty** to the **Ptolemaic period**. The peculiar form of the pillows or head-rests is characteristically African, and pillows of similar shapes are in use among the Negro and other tribes of Central and South Africa at the present day. The pillow was always regarded as an object of sacred significance, and small model pillows, made of hæmatite, etc., were often worn by the living, and were placed upon their mummies after death. (For examples *see* Table-Case P, Fourth Egyptian Room.) The CLXVIth Chapter of the Book of the Dead has for its vignette a head-rest, from which we see that it was customary to lay a small cushion on the concave upper portion; and in the text it is said, "They lift up thy head in the "horizon, thou art raised up, and dost triumph by reason "of what hath been done for thee Thy head shall not "be carried away from thee after [the slaughter], thy head

"shall never, never be carried away from thee." Among the head-rests here exhibited the following are of special interest:—

1. **Alabaster** head-rest of the priestly nobleman Senni , IVth or Vth dynasty [52,941]. 2. **Ivory** head-rest, with supports made in the form of the amulet of Isis . A fine rare example. It was made for Gua-tep, or Kuatep , whose massive coffin is exhibited in the First Egyptian Room. XIth or XIIth dynasty. From Al-Barshah. [30,727.]



Ivory Pillow of Gua-tep. [30,727.]

3. Head-rest, made of a hard light-coloured wood and **ebony**, inlaid with ivory plaques and rosettes. Two of the plaques are in the form of lotus flowers, and the others are ornamented with lotus flowers and buds, lions, and four figures, two seated and two standing, of a personage, who holds lotus and papyrus flowers in his hand. The head-dress and ear-rings suggest that the object is of Ethiopian [Nubian] origin. XXVth or XXVIth dynasty. [26,256.]

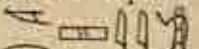
4. Portion of a **wooden** head-rest found in the Great Pyramid. IVth dynasty? Presented by Messrs. Vyse and Perring, 1840 [2555]. 5, 6. Two head-rests from Dashâshah. Vth dynasty. Presented by the Egypt

Exploration Fund. [29,566, 29,567.] **7.** Head-rest ornamented with an ebony band and two ivory studs. [2541.] **8.** Wooden head-rest decorated with carvings of lotus flowers, heads of Bes, and figures of Bes holding snakes and  and . [51,806.] **9.** Head-rest decorated with figures of the god Bes cut in outline. [35,799.] **10.** Massive, solid wood head-rest, ornamented with figures of apes and of the god **Bes,** and inscribed with a text in which **Bes, Ta-urt,** and other gods promise life and health to the man for whom the object was made. XIIth dynasty. [35,807.] Presented by the Trustees of the Christy Collection, 1866.



[26,256.]

11. Base of a wooden head-rest, ornamented with small ivory studs; it was made for **Rerà** , a royal kinsman, who was an official of the court of the "great royal wife, who was united to the beauty of the Crown of the South," **Sebek-em-sa-f** . XIVth dynasty, B.C. 1900. [23,068.] **12.** Head-rest made for **Āaua** , the daughter of Heru, a priest of Menthu, lord of Thebes, and of the lady Nes-Mut

. The concave portion is ornamented with lotus flowers and a figure of the Utchat , and the base is inscribed in ink with the LVth, LXIst, and LXIInd Chapters of the Book of the Dead. XXIInd dynasty, or later [35,804]. **13.** Head-rest, roughly shaped, from Dashâshah [29,565]. **14.** Head-rest with a pylon-shaped opening [35,803]. **15.** Head-rest in the form of a folding chair. XVIIIth dynasty. Presented by Sir J. G. Wilkinson [2556]. **16.** Head-rest, in the form of a folding chair, the legs of which terminate in the heads of geese; the ends of the concave portion are ornamented with heads of the god Bes in relief. XVIIIth dynasty. From Thebes [18,156]. **17.** Head-rest in the form of a hare, the ears of which are extended to form the support for the head [20,753]. **18.** Head-rest of Ḥerâ, a priest [2530]. **19–21.** Head-rests with a number of small rounded supports [2542, 2543, 18,155]. **22.** Head-rest with carefully carved base and support [32,601]. **23, 24.** Head-rests of unusual form, with widely-extended supports. From Thebes [18,152, 18,153]. **25.** Wooden head-rest with hieratic inscription [21,886]; head-rest of the scribe Mershi  [32,602]; wooden head-rest of the Roman Period. Presented by Sir J. G. Wilkinson. [2538.]

WALL-CASES 177–181. A large collection of painted wooden figures, sometimes decorated with gold faces, of **Osiris** and **Ptaḥ-Socharis-Osiris**,  PTAḤ-SEKER-ASÁR, the **triune god of the Egyptian resurrection. Ptaḥ** represented creation and new birth, **Seker** was the god of Death of Memphis, and **Osiris** was the god of the resurrection, through whom all men obtained life in the world to come. Under the XXth and XXIst dynasties the figures of Osiris were hollow, and papyri inscribed with magical or liturgical texts from the Book of the Dead were placed in them. At a later period cavities were made in the rectangular pedestals of the figures, and portions of the human body or papyri, or both, were placed in them. The cavity was regarded as a tomb, and a small model of a sarcophagus was placed upon it. It was believed that as long as the portion of the body in the pedestal was preserved intact, and under the protection of the triune god Ptaḥ-Socharis-Osiris, the body lying in the tomb would

remain uninjured by damp and decay. A good example of the **hollow Osiris figure is 1**, which represents the god wearing the White Crown and plumes. His body is painted white, and in his hands he held the whip (still preserved) and sceptre. The inscription contains a prayer to Osiris and Anubis for freedom of movement in the Other World. This figure was made for Hunefer, , the royal scribe, and held his beautifully written and painted papyrus of the Book of the Dead. For specimen sheets, *see* Sixth Egyptian Room, Table-Case H, 9901 [9861]. In **2** the body of the god is dressed in a scale-work garment, and his face is painted green to represent old age. He stands on a pedestal made in the form of the tool or instrument *maāt* . The figure is hollow, and when found contained the papyrus of the **priestess Anhai**,  (XXIst dynasty), specimen sheets of which are exhibited in the Sixth Egyptian Room, Table-Case H, 10,472. [20,868.] Of the Ptaḥ-Socharis-Osiris figures the following are the most interesting:—**1.** Wooden pedestal, with a cavity in the form of  (meaning happiness, good luck, beatitude), containing a papyrus inscribed in hieratic with chapters from the Book of the Dead. About B.C. 600 [9872]. **2.** Ptaḥ-Seker-Âsâr figure on a stand, with a rectangular cavity in the side, containing a papyrus inscribed in hieratic with chapters from the Book of the Dead [9870]. **3.** Ptaḥ-Seker-Âsâr figure on a pedestal, with a cavity containing fragments of papyrus and of the linen which was wrapped round a portion of the body of the deceased. The cover of this cavity is in the form of a sarcophagus, and slides in grooves. The inscription contains an address to the "Flesh and bone that proceed from this god, and the fluid which proceedeth from Tem, the divine body," and a prayer that the gods will give funerary offerings to the deceased Peṭa-Âsâr, the son of Âau and the lady Ta-rem(?)-en-Bast. XXVIth dynasty [9749]. **4.** Ptaḥ-Seker-Âsâr figure of Nesni, , with gilded face, and wearing horns, plumes and disk . The model of the sarcophagus is surmounted by the hawk, symbol of Seker. XXVIth dynasty [9737]. **5.** Ptaḥ-Seker-Âsâr

figure of Nekht-Her-heb, the son of Tha-nefer, containing a **portion of the body of the deceased** mummified. After the XXVIth dynasty [9736]. **6** and **7.** Models of sarcophagi, surmounted by four human-headed hawks, or souls, wearing disks, and a jackal. The sides are decorated with painted figures of the two chief symbols of Osiris,  and Isis,  [18,162 and 36,425]. **8.** Pedestal of a Ptah-Seker-Âsâr figure, decorated with the design of a lake of lotus flowers, and the symbols of "life," ☥, and "serenity," . The inscription contains a prayer for funerary offerings. The figures were made for the lady (?) Tchaumaât (?), . [36,424.]

Ptah-Seker-Asar figure containing a roll of papyrus. About B.C. 600.

WALL-CASES 182, 183. **Shelf 1.** A series of mummified **ibises** arranged in glass jars. **Shelf 2.** A series of young **crocodiles** and **snakes**, mummified, arranged in glass jars. **Shelf 3.** Mummified snakes, **hawks**, etc.; bronze cases for holding mummified hawks [35,716, 36,150, 36,154]. **WALL-CASE 184. 1.** Painted wooden case in the form of a hawk-headed mummy for holding a mummified hawk. On the front are painted figures

of the Four Sons of Horus, uraei, and gods of the dead, and an inscription mentioning the titles of Khenti Amenti (*i.e.*, Osiris); Late Period [41,553]. **2.** Two mummified hawks within one set of bandages [15,980]. **3.** Wooden case to hold the mummy of a hawk-headed (?) **fish** [39,169]. **4.** Two shells of **ostrich eggs** [22,554, 22,555]. **5.** Two **turtle** shells [46,602, 46,603]. **6.** A group of cases in wood and bronze to hold the mummies of snakes and other reptiles [36,151, 12,704, 27,581, 23,077, 49,233]. **7.** Two wooden cases to hold mummies of **lizards** [24,657, 36,158]. **8.** Bronze cases to hold mummies of **ichneumons** [6770, 36,157, 26,258]. **9.** Bronze cases, with figures of the Scorpion-goddess Selk, to hold mummified **scorpions** [11,629, 18,667]. **10.** Cases for holding mummified **beetles** [36,155, 36,149]. **11.** Bronze case surmounted by figures of four hawks [37,916]. At the back of the case is exhibited the **skeleton of an ibis.** Presented by Dr. G. Mantell, 1811 [6829]. **12.** Mummified hawk with a bronze head-case [27,338].

WALL-CASES 185 and 186. 1. Mummified **gazelles.** Presented by E. H. Gruning, 1915 [54,060, 54,062, 35,855]. **2.** Mummified sacred **ram** [6775]. Four cases in wood and terra-cotta for holding **ibis** mummies [36,148, 49,424, 36,170, 52,928]. **3.** Mummy of a **lamb**, sacred to Amen-Rā, the great god of Thebes from the XIIth dynasty to the Ptolemaic period. From Thebes [37,158]. On the floor of the Cases are skulls of rams and gazelle, and several bones of **oxen.** **4.** Head of a mummified **ram**, of unusually large size, with spiral horns projecting from the head horizontally; this species of sheep was originally sacred to **Khnemu**  **(Khnoumis)**, the god of Elephantine, but in the late period was confused with the **ram of Amen** (Ammon), the horns of which were of the usual type. It has been suggested that the ram of Khnemu was originally the *kudu*, an animal now chiefly found in South Africa, or was closely related to it [6777].

WALL-CASE 187. Mummies of **Apis Bulls.**

The cult of the **Bull** in Egypt was of very ancient origin, and this animal was regarded as the symbol of strength; kings were proud to call themselves "mighty bull," and the god Osiris was called "Bull of Amentet" (*i.e.*, the Underworld). The principal forms of bull-worship obtained

at Memphis and Heliopolis; in the former city the Bull was called **Hap** , *i.e.*, **Apis**,[1] and was regarded as an incarnation of Ptah-Seker-Asar, the Memphite Death-god. At Heliopolis the Bull was called **Mnevis**, and was held to be an incarnation of the Sun-god Rā. According to Herodotus (iii. 28), "this Apis, or Epaphus, is "the calf of a cow which is never afterwards able to bear "young. The Egyptians say that holy fire comes down "from heaven upon the cow, which thereupon conceives "Apis. The calf which is so called is black, and has the



Mummy of an Apis Bull. [6721.]

"following marks:—Upon the forehead is a white triangle, "upon the back the figure of an eagle, in the tail double "hairs, and under his tongue a beetle." The bronze figures of the god Apis which are common in collections prove that the above description is substantially correct; for "figure of an eagle" we should, however, read, "figure of a

[1] According to Diodorus Siculus the Egyptians honoured Apis and Mnevis by the command of Osiris, "both for their usefulness "in husbandry, and likewise to keep up an honourable and lasting "memory of those that first found out bread-corn and other fruits of "the earth."

"vulture." From the XVIIIth dynasty onwards the mummified Apis bulls were buried in a large tomb at Ṣaḳḳârah, now commonly known as the **Serapeum,** with great pomp and ceremony, and vast sums of money were often spent by the devotees of the god upon the funeral ceremonies of the bulls, and the sumptuous entertainments which followed them. Each bull was laid in a massive granite sarcophagus, and to commemorate him was set up a funeral stele on which were inscribed the dates of his birth and death. These records of the lives of the Apis bulls are often of the greatest use for purposes of chronology. A new element was introduced into the Apis worship by Ptolemy Soter, who, about B.C. 300, identified Osiris-Apis, *i.e.*, **Serapis,** with a form of the Greek god of the Underworld, **Hades.** From this time onwards the deity Serapis was always represented with the head of the Greek god Hades.

1-3. The mummified heads and fore-quarters of three **Apis Bulls.** The best specimen is 3, for we see on the forehead a representation of the white triangular blaze which was one of the principal characteristics of the Apis Bull, and an attempt has been made to paint on the mummy cloth the brown colour of the head of the animal and the dark limpid colour of the eye [6771-6773]. **4.** Skull of an Apis Bull [6774]. **5** and **6.** Skulls of Barbary **Sheep** (*Ovis tragelaphus*) [6779 and 35,863]. **7.** Dried hoof of an animal [47,806]. **8.** Claw or talon of an animal (?) [54,430].

WALL-CASES 188-193. A series of **mummified animals and reptiles, cats, dogs, jackals, apes,** and **crocodiles,** and bronze and wooden cases for mummified cats. **Shelf 1.** A long series of terra-cotta jars holding **ibis mummies** of various periods; from Upper Egypt. **Shelf 2** and floor of case. **1-3.** Three mummies of the **Cynocephalus** or **dog-headed Ape,** an animal which was associated with the Moon, and was the companion of Thoth, and which, under certain circumstances, was the representative of this god. This animal was sacred to Khensu as the god of the Moon. The sun at his rising was supposed to be hymned by a company of seven of these apes, which, as soon as the disk was above the horizon, turned into the spirits of the dawn. The dog-headed ape was, and still is, a native of the Sûdân, and is often associated with the god Bes, who, according to some, is of Nubian or Sudanese origin [35,856,

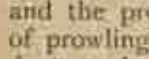
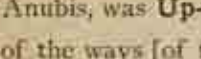
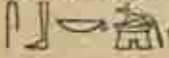
6736, 35,857]. **4–15.** A group of mummified cats with eyes formed of pads of linen painted and sewn on to the outer wrapping. 7, 8, 11, 13, 14 and 15 are specially interesting on account of the careful bandaging in linen of two colours, arranged in symmetrical patterns. XXth dynasty or later (B.C. 1000 ?) [6754, 37,348, 6756, 6752, 6753, 26,847]. **16.** Wooden, mummified cat case, which was



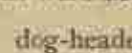
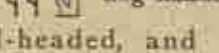
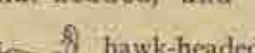
6758. 6752. 36,847. 37,348. 6750.

Mummified Cats.

originally covered with plaster and painted linen. The irides of the eyes are formed of slices of crystal laid upon a gilded surface, and the closed pupils are made of black obsidian; the eyelids are of bronze. From Memphis [6761]. **17.** Massive wooden case in the form of a seated cat; the head is painted green and the body white [22,752]. **18.** Solid wooden figure of a seated cat. Presented by

Major (now Colonel) Arthur Bagnold, R.E., 1887. From Sakkârah [20,725]. **19.** Bronze case for holding a mummified cat [35,854]. **20.** Bronze case for a mummified cat, ornamented with the figure of a scarab and a necklace carefully engraved; an attempt has been made to represent the appearance of a cat's fur. From Abûsîr [6768]. **21.** Wooden case for holding a mummified cat, with eyes made of white obsidian inlaid [6769]. **22.** Gilded wooden cat seated on a stand made in the form of the emblem of the goddess Bast [6759]. **23, 24.** Two wooden cat cases of a later period [25,298, 35,852]. **25, 26.** Mummies of two cats which have been unrolled; the fur of 25 is well preserved [6746, 6748]. **27, 28.** Mummies of **jackals** bandaged with strips of linen of two colours [35,847, 35,848]. The jackal was sacred to Anpu  (**Anubis**), the god of the tomb, who is always depicted with the head of this animal. At all periods the jackal was regarded as the guardian of the tombs and the protector of the dead, on account of its habit of prowling at night in and about the cemeteries of the desert. Another jackal-headed deity, the counterpart of Anubis, was **Up-uat** , *i.e.*, "the opener of the ways [of the Underworld]." In the Roman period some confusion existed between the jackal and the dog, which was not originally a sacred animal, but which had by that time also become sacred to Anubis. Under the early dynasties the dog was highly valued for purposes of the chase, and distinctive breeds were carefully maintained, but there is no evidence that this animal was regarded with veneration until the time of the Romans. [35,847, 35,848]. **29.** Mummy of a **dog**, well bandaged in linen of two colours. Presented by Joseph Hull, Esq., 1879 [35,849]. **30.** Head of the mummy of a dog, gilded. From Thebes [6739]. **31.** Head of the mummy of a dog—the Seleukî variety (?) [6740]. **32.** Mummy of a full-grown female **crocodile**, measuring 12 ft. 3 in.; arranged in rows along its back are a number of very small crocodiles, which are probably its young. Presented by the Egyptian Government, 1895. From Kôm Ombô [38,562]. The **crocodile** was worshipped in Egypt from the earliest times as the representative on earth of the Nile-god **Sebek** , the **Souchos** of the Greeks; his worship

was very general under the XIIth and XIIIth dynasties, and during the Ptolemaic Period; his principal shrines were at Crocodilopolis (Manfalût) and Ma'abdah in Upper Egypt, and in the district of the Fayyûm, which was specially favoured by Amen-em-hat III. (the king Moeris of Herodotus) and his immediate successors. In the Ptolemaic Period the god was worshipped in the Fayyûm under the name of **Soknopaios**. Under the New Empire Sebek became identified with the Sun-god Rā, and was adored as **Sebek-Rā**.

WALL CASES 194–204. Before the Egyptians embalmed their dead they removed the intestines from the body, and cleansed them and wrapped them in linen with salt, myrrh, spices, etc., and placed them in a series of four jars, or vases, to which modern writers have given the name of **Canopic Jars**. They were thus named by the early Egyptologists, who believed that in them they saw some confirmation of the legend handed down by certain ancient writers to the effect that Canopus, the pilot of Menelaus, who is said to have been buried at Canopus, in Egypt, was worshipped there under the form of a jar with small feet, a thin neck, a swollen body and a round back. Each "Canopic" Jar was dedicated to one of the **Four Sons of Horus**, who presided over the four quarters of the world; they were also the gods of the **Four Cardinal Points**, and they held in position the **Four Pillars** on which the heavens rested. Each jar had a cover made in the shape of the head of the deity to whom it was dedicated. The names of the Four Sons of Horus were **Mestâ**  man-headed; **Ḥapi**  dog-headed; **Ṭuamutef**  jackal-headed, and **Qebḥsenuf**  hawk-headed. These gods represented the south, north, east and west respectively, and their goddesses were Isis, Nephthys, Neith and Serqet. Mestâ protected the stomach and large intestines; Ḥapi the small intestines; Ṭuamutef the lungs and heart; and Qebḥsenuf the liver and gall bladder. In Wall-Cases 194–204 is exhibited a very fine series of sets of Canopic Jars, and among them the following are the most interesting:—1. A set of Canopic Jars made for Gem-nef-Her-Bak (?) a priest of Mut-Khenti-

A SET OF CANOPIC JARS.



Mestâ, or Amset
[22,374].



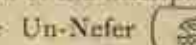
Hapi
[22,375].



Tuamutef
[22,376].



Qebhsenuf
[22,377].

ābui, and overseer of the temples  [36,637–36,640]. **2.** Set of Canopic jars made for Nefer-āb-Rā-em-āakhut (?), a captain of soldiers , the son of Psemthek-sa-Net and Tata-nub-hetep, XXVIth dynasty [36,625–36,628]. **3.** A set of Canopic jars, made for **Queen Mut-Netchem,** XXIst dynasty [36,632–36,635]. **4.** Canopic jar made for **Queen Ḥent-taui**; above the inscription, which is inlaid in blue paste, is cut a double hawk-headed pectoral [51,814–51,817]. **5.** Canopic jars of Kasa , a royal scribe and military commander  [33,932–34]. **6.** A set of large limestone Canopic jars of **Tche-Bast-āuf-ānkh** , the son of Her-utcha. At the end of the inscription on the vase of Ḥapi is the cartouche Un-Nefer  Ptolemaic Period (?) [22,374–77].

Under the XXVIth dynasty and in the Graeco-Roman Period the heads of all four vases had the same shape, and the figures had no cavities in them. Canopic jars were also made of terra-cotta, *e.g.*, **7.** Painted jar of Remsenb-henānef (?), with inscription in blue paint [32,709]. **8.** Painted vase of Āai, with cover in the form of a jackal's head [32,708]. **9.** Red terra-cotta vase for holding mummified intestines; on the outside are painted figures of the Four Sons of Horus [9545]. **10.** Green-glazed faience Canopic jar [36,631]. **11.** Red terra-cotta jar on which is written in ink a prayer to Osiris Unnefer for funerary offerings on behalf of Heru-Khebit (?) [9634]. **12.** Three glazed pottery Canopic jars, each with a cover in the shape of a human head, from the tomb of Āāḥmes, a man who had been reared in the royal nursery. The name was added to the jar after the rest of the inscription [9535–37].

In the Græco-Roman Period the poorer classes made use of "dummy" Canopic jars of wood painted with the names of the Four Sons of Horus. Examples of these are the set made for Āsār-Ḥapi, or Serapis (9568–71), and the set on which only the names of the gods are painted [9562–65]. An interesting group of **models of Canopic jars** is seen in Wall-Case 202 (2nd Shelf). **1.** Alabaster jar of Āmset or Mestā [29,665]. **2.** Stone jar of Mestā, who

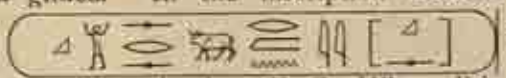
protected the stomach and large intestines [29,666]. **3.** Stone jar of Qebhsenuf [27,335]. **4.** Red terra-cotta jar, with two perforations for handles, of Qebhsenuf, who protected the liver and gall bladder [35,412]. In Wall-Cases 201–203 (2nd Shelf) are arranged series of **wax figures** of the Four Sons of Horus. These were laid sometimes in or on the coffin, or folded in the linen strips with which the mummy was swathed. The finest examples are made of **white wax** [15,563, 15,564, 15,573, 15,578], and **red wax** [8889–91 and 54,850]. In Wall-Case 200 are fine painted wooden **funerary boxes** made in the shape of pylons, and decorated with figures of hawk-headed and jackal-headed spirits of the Other World [18,210, 18,211]. On the back of the case is a plank from a large funerary coffer on which is a figure of Thoth painted and gilded. In the inscription **Caesar Germanicus** (?)  is mentioned. Presented by the late F. G. Hilton Price, Esq., 1890. Roman Period. From Akhmim [22,935].

TABLE-CASES A, B, G and H. Here is exhibited a large and exceedingly fine collection of **scarabs**, probably the largest in the world, and certainly the finest, that is to say, models of a certain beetle which have been found inside the swathings of mummies, and in rings on their fingers, and in chambers of tombs, and in ruins of temples and other buildings in Egypt and other countries, the inhabitants of which had trading and other relations with the Egyptians. These models are made chiefly of steatite, glazed with blue, green, and other colours; hard stones, *e.g.*, amethyst, carnelian, onyx, mother-of-emerald, basalt, green schist, and of porcelain, wood, and, though rarely, of gold and bronze.[1] The beetle which was copied in this manner belongs to the family called by naturalists *Scarabæida* (Coprophagi, *i.e.*, dung-eaters), of which the *scarabæus sacer* is the type. The species are generally of a black hue, but among them are to be found some adorned with the richest metallic colours. A remarkable peculiarity exists in the structure and situation of the hind legs, which are placed so near the extremity of the body, and so far from each other, as to give the insect a most extraordinary appearance when

[1] 30,701, 30,713, 52,823, and 54,633. (Table-Case B, 777, and Table-Case I, 1689, 1690, 1686.)

walking. This peculiar formation is, nevertheless, particularly serviceable to its possessor in rolling the ball of excrementitious matter in which its one egg is placed. The ball is at first irregular and soft, but by degrees, and during the process of rolling along, becomes rounded and harder; it is propelled by means of the hind legs. The ball is from one to two inches in diameter, and in rolling it along the beetle stands almost upon its head, with its head turned from the ball, which is rolled into a hole previously prepared by the insect. At a very early period the Egyptians evolved some remarkable ideas concerning this particular kind of beetle. Because it flew during the hottest part of the day, it was believed to be connected with Rā, the Sun-god, and Pepi I, a king of the VIth dynasty, is said to have entered the boat of the Sun in the form of the scarab. The ball of dung containing the egg was compared with the sun itself, and because it was rolled along the ground as the sun's globe was rolled across the sky, and because both it and the sun were sources of life, the beetle was called the "roller," in Egyptian "Kheprerā" , and was connected by the Egyptians with the great god **Kheperà**, who was a form of the Sun-god, and was one of the chief gods of creation known to them. Now the egg of the beetle was hatched by the heat of the sun, and the young larvae fed upon the matter of which was made the ball in which they had been laid, and this fact suggested to the early Egyptians the comparison between the egg-ball of the beetle and the dead human body, for each was formed of corruptible matter, and each contained a living germ, or potential life: the egg-ball covering the germs which would develop into a beetle, and the dead material body the germ of the



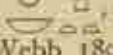
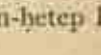
The god Kheperā.

incorruptible spiritual body which would, under proper conditions, be developed from it. Now, the god Khepera also represented inert but living matter which was about to begin a course of existence, and at a very early period he was regarded as a god of the **Resurrection**; and since the scarab was identified with him, that insect became at once the symbol of the god and the type of resurrection. And as the beetle had given potential new birth and life to its egg in the ball, so, it was thought, would a model of the scarab, itself the symbol of Khepera, also give potential life to the dead body upon which it was placed, always provided that the proper "words of power" were first said over it or written upon it. When once the custom of burying scarabs with the dead became recognized, the habit of wearing them as ornaments by the living came into fashion, and as a result scarabs of almost every sort and kind may be found by the thousand. Besides being enclosed between the swathings of mummies, large numbers of scarabs have been found lying loose in coffins and even in shallow holes dug in the tomb under the place where the coffin rested. It is recorded that in 1854 the late Sir J. G. Wilkinson found in a tomb, buried beneath the stele that stood near the head of the coffin, a hoard of scarabs, some thousands in number, which had been placed there to insure the resurrection of the occupant of the tomb. When collected they filled several large baskets. Scarabs were never used as money. Ptolemaic and Roman examples are rare.

TABLE-CASE A. A collection of 1523 stone and porcelain **scarabs, cylinder-seals,** etc., inscribed with the names and titles of **Kings and Queens of Egypt** and other royal personages, and scarabs inscribed with imitations of royal names from the Ist dynasty to Amen-hetep II of the XVIIIth dynasty. Nearly every scarab in this case has been specially selected for exhibition.

Full descriptions of all the royal scarabs will be found in *Catalogue of the Egyptian Scarabs, etc., in the British Museum*, by H. R. Hall. Vol. I. London, 1913. Published by the Trustees of the British Museum. Price £1 16*s*. To be obtained at the bookstalls in the British Museum.

1. Cylinder-seal, Ist dynasty, B.C. 4400. **2.** Cylinder-seal of Ath(?), Ist dynasty. **5.** Scarab of **Khufu,** or Cheops, the builder of the Great Pyramid of Gizah, IVth dynasty.

9. Scarab of **Khāfrā** (Chephren), the builder of the Second Pyramid at Gizah, IVth dynasty. **13.** Scarab of **Menkaurā** (Mycerinus), the builder of the Third Pyramid at Gizah, IVth dynasty. **16.** Cylinder-seal of a king of the Vth dynasty. **17.** Cylinder-seal of **Userkaf**. **18, 19.** Cylinder-seals of **Saḥurā**. **20.** Black steatite cylinder-seal of a king of the Vth dynasty. **21.** Cylinder-seal of **User-en-Rā**. **22.** Cylinder-seal of **Men-kau-Ḥeru**. **23.** Scarab of **Unās**. **24–30.** Scarabs and cylinder-seals of **Pepi I**, VIth dynasty. **31–33.** Scarabs of Pepi II. **35–64.** Scarabs, cylinder-seals, and a bead of **Usertsen I**, XIIth dynasty. **65–71.** Cylinder-seals and scarabs of **Amenemḥat II.** **72–77.** Cylinder-seals and scarabs of **Usertsen II.** **80–99.** Cylinder-seals and scarabs of **Usertsen III.** **101–126.** Cylinder-seals and scarabs of **Amenemḥat III.** **129.** Fine green-glazed steatite cylinder-seal of **Sebek-Neferu**, XIIIth dynasty. **130.** Cylinder-seal of **Sebek-ḥetep I.** **134.** Scarab of **Sebek-ḥetep II.** **136.** Scarab of **Nefer-ḥetep.** **141.** Scarab of **Sebek-ḥetep III.** **153.** Scarab of **Ai I** (Merneferrā). About B.C. 2100. **159.** Scarab of Khā-Sebek-Rā. B.C. 2000. **160.** Scarab of Queen Sat-Sebek. **161.** Scarab of Queen Resunefert. About B.C. 2000. **162.** Scarab of Queen Anna. About B.C. 1900. **167.** Scarab of **Antef V.** **176.** Scarab of **Antef V.** in the original gold setting. **184.** Very fine green-glazed steatite cylinder-seal of **Antef V.** About B.C. 1850. **187.** Scarab of Prince Renseneb. **190.** Scarab of Uatchkarā. **212.** Scarab of Maā-ab-Rā. **219.** Scarab of Prince Sheshā (?) . **237.** Scarab of Skhānrā. **241.** Scarab of Aaḥeteprā. **253.** Scarab of Prince Apeq . **259.** Large, blue-glazed steatite scarab, in the original gold mount, of king **Khian** . **260.** Scarab of Nekarā II. **265.** Scarab of **Apepi I.** About B.C. 1750. **277.** Scarab of Queen Aāḥḥetep. **287.** Scarab of **Aāhmes I** , XVIIIth dynasty. B.C. 1700. Presented by Mrs. Webb 1894. **297.** Scarab of **Queen Nefertāri** . **316.** Scarab of **Amen-ḥetep I** and Queen Nefertāri. **342.** Cylinder-seal of Amen-ḥetep I . **347, 368, 377.** Fine examples of scarabs of Amen-ḥetep I.

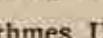
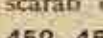
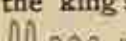
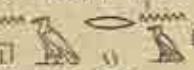
381. Scarab of Queen Meritâmen. **386.** Scarab of **Queen Aâḥmes.** **417.** Fine green stone scarab, on the base of which is cut a scene representing **Thothmes I**  shooting arrows into a prisoner. **426.** Fine scarab of **Thothmes II** . **432, 439, 441, 448, 452, 455, 461.** A group of typical scarabs, plaque, etc., of **Maâtkarâ Ḥatshepsut** , wife of Thothmes II. **482–4.** Fine scarabs of Princess Râneferu. **488, 489.** Scarab and heart inscribed with the prenomens of **Queen Ḥatshepsut** and **Thothmes III** . **491–1438.** A large and fine representative collection of scarabs, scaraboids, plaques, etc., inscribed with the prenomen, or nomen, or both, of **Thothmes III,** XVIIIth dynasty. About B.C. 1550. The most interesting examples are:—**508.** Scarab and bronze ring. **509.** Scarab in original gold setting. **510.** Fine oval plaque, inscribed on both sides. **525.** Scarab in modern metal mount. **540.** Fine blue-glazed scarab. **549.** Massive scarab with back in the form of a head of Hathor. **570, 578, 595, 619, 628.** Finely cut green- and blue-glazed steatite scarabs, one in a metal setting. **904.** Plaque with hollow-work figure of Isis suckling Horus. **920.** A plaque with apes adoring the prenomen of Thothmes III. **979.** Plaque with figure of Bes and double prenomen of the king. **1036.** Scarab with figures of a man making an offering and the goddess Isis. **1438.** Plaque with cartouches of **Thothmes III and his successor Amen-ḥetep II. 1441–1523.** A series of beautifully cut, important scarabs and plaques inscribed with the names and titles of **Amen-ḥetep II.** Interesting examples are **1461, 1463–66, 1502.**

TABLE-CASE B, 1–31. Scarabs, plaques, etc., of **Thothmes IV.** Good typical examples are **5, 9–11, 22** (bequeathed by C. C. Philpott, Esq., 1917), and **26.** **32–35.** Green-glazed steatite **utchats,** inscribed with the prenomen of Thothmes IV. **36–284.** A long series of scarabs, rings, plaques, scaraboids, etc., inscribed with the names and titles of **Amen-ḥetep II., Amen-ḥetep III.** and **Queen Ti,** etc. Among the scarabs of Amen-hetep III here exhibited is a group of large **historical scarabs** which were made to commemorate such events in his reign

as he considered of great importance. The most interesting of these are:—**172.** Scarab recording the names of **Amen-ḥetep III** and **Queen Ti** . **174.** Scarab bearing the names of Amen-ḥetep III and Queen Ti, and stating that the **boundary of the king's dominions** on the south was Karai , and in the north Neharna , *i.e.*, Mesopotamia. **166, 173, 175, 176, 181, 182, 184** are inscribed with the names and titles of Amen-ḥetep III and Queen Ti, and the statement that during the first ten years of his reign the king shot 102 fierce lions with his own hand . **175** was presented by Mrs. Eustace Smith; **176** by G. Bullock, Esq., 1856. **167.** Scarab, recording the **marriage of Amen-ḥetep III** with Ti, the daughter of Iuau and Tuau. Presented by C. Innes Pocock, Esq., 1864.



172. Scarab recording the names and titles of King Amen-ḥetep and Queen Ti. [4094.]

183. Scarab of Amen-ḥetep III, inscribed with an account of the **arrival** in Egypt **of the Princess Gilukhipa** from Mesopotamia, with a retinue of 317 persons. Presented by A. de Pass, Esq., 1911. **231–238.** Scarabs of **Queen Ti. 285–320.** Scarabs, rings, plaques, bezels of rings, etc., inscribed with the name of **Aakhu-en-Aten**, or **Amen-ḥetep IV.** The large scarab, **296**, gives the names and titles of Amen-ḥetep IV and **Queen Nefertit** (?), and the nomen and prenomen are also cut upon the sides. **306** was presented by H. L.

Hansard, Esq., 1913. **321–325.** Scarabs of King **Ânkhkheperurâ.** **326–335.** Scarabs, bezels, etc., of **Tutânkhâmen.** **342–349.** Scarabs, rings, etc., of **Âi I** and **Âi II.** **350–366.** Scarabs of **Ḥeremḥeb.** **367–378.** Scarabs of **Rameses I.** XIXth dynasty. **379–453.** Scarabs, rings, plaques, etc., of **Seti I,** father of Rameses II. **454–632.** Scarabs, etc., of **Rameses II.** Good typical examples are: **534, 554** (presented by H. L. Hansard, Esq., 1913), **562, 583, 592, 599.** **633–642.** Scarabs, cowroids,

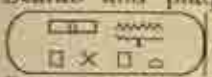


174. Scarab of Âmen-ḥetep III, recording the names of the parents of Queen Ti. [29,437.]



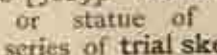
182. Scarab of Âmen-ḥetep III, recording the slaughter of 102 lions by the king, in the first ten years of his reign. [29,438.]

etc., of **Queen Nefertâri.** **644,** ff. Scarabs of **Merenptaḥ I.** **670.** Scarab of Âmen-meses. **673.** Plaque of **Queen Tausert.** **678,** ff. Scarabs of **Seti II, Merenptaḥ (Menephthah).** **700,** ff. Scarabs, etc., of **Rameses III.** **740–767.** Scarabs of **Rameses IV.** **771,** ff. Scarabs of **Rameses V.** **779,** ff. Scarabs of **Rameses VIII.** **791.** Stone cartouche of **Rameses XII.** **798, 799.** Long flat beads of **Piânkh,** a priest-king. XXIst dynasty. **808–811.** Scarabs of **Sa-Âmen.** **813–841.** Scarabs of Shashanq

(**Shishak I**). XXIInd dynasty. **859–865.** Scarabs of **Osorkon II.** **866.** Scarab of **Thekeleth I.** **867–873.** Scarabs of **Shashanq IV.** **877.** Scarab of **Piānkhi**, the Nubian conqueror of Egypt. **880.** Carnelian scaraboid of **Peṭabast.** **884.** Scarab of **Kashta**, the Nubian. **885–887.** Scarabs and plaque of **Queen Amenārṭas.** **888–902.** Scarabs, cylinder-seals, beads, etc., of **Shabaka.** **904.** Scarab of **Shabataka.** **905**, ff. Scarab, seal, duck, bead, etc., inscribed with the name of **Tirhâḳâh** . **909, 910.** Scarab and plaque of the Nubian **Queen Shepenupt** . **918.** Scarab of Psemthek , **Psammetichus I.** XXVIth dynasty. **923.** Scarab, with the names of Psammetichus and Thothmes III. **926.** Cartouche plaque of Nitâqert **(Nitocris)** , high priestess of Amen-Rā, king of the gods at Thebes. **927.** Cartouche, etc., of **Nekau (Necho).** **930.** Scarab of **Psammetichus II.** **961–965.** Plaques, etc., of Uaḥabra, the **Pharaoh Hophra** of the Bible and **Apries** of the Greeks. **966, 967.** Plaque and pendant of **Âāḥmes (Amasis II).** **969.** Lower part of a porcelain *menât*, inscribed with the name of **Darius I.** **973.** Model of a brick or plaque of **Nekht-nebf** 

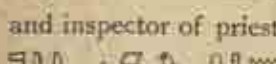
(**Nectanebus II**), the last king of the XXXth dynasty and last native king of Egypt. **978–1206.** A long and interesting series of **scarabs**, inscribed with royal names, which had, under the later dynasties, become "words of power." These were made probably under **dynasties XIX–XXVI.** **1207–1355.** An interesting collection of **scarabs** of all periods, inscribed **with royal names.** **1356–1463.** A large collection of scarabs, rings, etc., inscribed with names that were either suggested by cartouches, or are modelled upon them. They were all made under **dynasties XII to XXVI.**

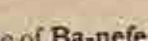
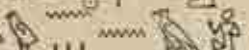
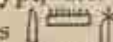
TABLE-CASE C. In the upper portion of this Table-Case are exhibited a long and important series of slices of calcareous stone, and wooden boards plastered with lime, inscribed chiefly in the hieratic character with **drafts of literary compositions, hymns, school exercises,** etc., and with **sketches** made to scale of hieroglyphs, figures

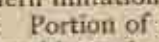
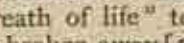
of kings, gods, etc. These objects belong to various periods, but the greater number of them date from the XVIIIth, XIXth, and XXth dynasties, *i.e.*, from B.C. 1600 to B.C. 1100, and were found in tombs at Thebes. The most noteworthy are:—**1, 5.** Coloured representations of deceased persons adoring **Mer-seger,** the lady of the desert and goddess of the tombs at Thebes [8508, 8510]. **2.** The hawk of Horus wearing the Crowns of the South and North [29,561]. **4.** Figure in outline of a queen (**Nefert-iti,** wife of **Âakhu-en-Âten**?) nursing a child; below is a figure of an Asiatic slave (?), with her hair dressed in an unusual fashion, holding a mirror [8506]. **7.** Plastered board inscribed on both sides in hieratic with the lamentations of **Khâ-kheper-Rā-Senbu**  surnamed Ānkhu , a libationer of Heliopolis, who flourished under the XIIth dynasty. He complains of the changes which are taking place with greater rapidity each year, that the land is in disorder, right is cast aside, the gods are neglected, the laws broken, there is mourning everywhere and the land is in distress. The board is perforated at one end and was intended to be hung up in a school as a copy from which pupils might work [5645]. **8.** Slab inscribed in hieratic with a text relating to the building and decoration of a tomb [5629]. **10.** Working scale-drawing for a bas-relief or statue of King **Thothmes III**; on one side is a series of **trial sketches** of hieroglyphs [5601]. **13.** Plastered board inscribed in the hieratic character, with a series of addresses, or hymns (?), to the god Thoth [5646]. **17.** Slice of limestone with a figure of the god Amen-Rā in outline; he is called "king of the gods, lord of heaven, prince of Thebes"; from the Tombs of the Kings [2]. **18.** Limestone slab with two figures of the god Osiris on obverse, and portions of six lines of hieratic on the reverse [8505]. **19.** Slab of limestone inscribed in hieratic with five lines of a metrical composition; the members of the phrases are marked by red dots [5632]. **20.** Plastered board inscribed in hieratic with a number of sentences, probably written as a **school exercise.** Among the sentences occurs a series of names of persons and countries described in the text as "making the **words,** or **names of Keftiu.**" "Keftiu" is a geographical expression and means "Hinder-lands," *i.e.*, the

southern coast of Asia Minor and the Island of Crete. This copy was made at the end of the XVIIIth dynasty, when the Egyptians were in close communication with the inhabitants of the northern Mediterranean coast [5647]. **21.** Slab of limestone inscribed in hieratic with a draft of a **legal document**, which refers to a robbery of weapons from the Royal Arsenal by the Chief of the Treasury, in the time of the XXth dynasty; the name of a royal tomb is given [5631]. **22.** Slab of limestone inscribed in hieratic with a draft referring to the alterations which were made in the tombs of the parents of the writer by Thothmes, governor of the Thebaid; the original **grant of land** for the tombs had been made by King Amen-ḥetep III. The draft is dated in the seventh year of **Ḥeru-em-ḥeb** , king of Egypt, about B.C. 1400 [5624]. **23.** Portion of a plastered board inscribed in hieratic with a list of persons, objects, and numbers [29,512]. **30.** Limestone fragment inscribed with a portion of a text relating to a robbery of food [5637]. **31.** Slab inscribed with a portion of a text in linear hieroglyphs, which somewhat resemble their hieratic forms [5640]. **33.** Slab inscribed on both sides, in hieratic, with a portion of a document relating to the same matter as that referred to in 22 [5625]. **36.** Limestone slab inscribed on both sides with a text in the hieratic character [29,511]. **37.** Wooden hand tablet for use in schools, inscribed in hieratic, with the names of the cities Elephantine, Nubit, Khennui, Ṭebui, Beḥt (Edfû), etc. [21,635].

Section 1. The sloping part of this Table-Case contains a collection of scribes' **palettes** of various periods. The palette is formed of a rectangular piece of stone, slate, wood or ivory, provided with a number of hollows round an oval, in which the various coloured inks, or paints, were placed. The ink or colour was traced on the papyrus or other object by means of **reed pens**, which were kept in a hollow sunk longitudinally in the other portion of the palette. The most interesting of the palettes here exhibited are:—

1. Alabaster model of a palette, with two hollows and a groove for the reed pens. It was made for a high official and inspector of priests called **Senni** . VIth dynasty [52,942].

2. Wooden palette of **Ba-nefer** , a scribe of the royal granaries, and religious official, who flourished in the reign of **Pepi II,** king of Egypt, about B.C. 3200 [12,782]. **3.** Palette inscribed with the prenomen of **Aāḥmes I,** the first king of the XVIIIth dynasty, about B.C. 1600  [12,784]. **4.** Wooden palette of **Rā-meri** , with a mention of the scribe **Tununa** ; the deceased flourished in the reign of Thothmes IV, B.C. 1470 [5512]. **5.** Wooden palette of the "scribe Pa-mer-aḥau, of renewed life," . On the upper portion is a cartouche with the inscription, "Beautiful god, Neb-Maāt-Rā, beloved of Thoth, the lord of divine words." The owner of the palette, we thus see, was employed in the service of **Amen-ḥetep III,** king of Egypt, B.C. 1450 [5513]. **6.** Green slate palette of Amen-mes , a scribe in the service of **Seti I,** king of Egypt, about B.C. 1370. On the upper part is a scene in which the deceased is represented in the act of worshipping Osiris [12,778]. **7.** Wooden palette of a scribe who lived in the reign of **Rameses II,** B.C. 1330. Presented by Sir J. G. Wilkinson [5514]. **8.** Wooden palette of the royal scribe of the altar of some god; the name of the deceased is erased [12,786]. **11.** Steatite palette, with an inscription of the royal scribe **Sa-Amen.** Modern imitation [36,826]. **12.** Stone model of a palette [5525]. Portion of a wooden palette inscribed with a funeral text addressed to the god Sebek, who is asked to give the "breath of life" to the double of the deceased, whose name is broken away [5516].

Section 2. **18.** Green slate palette of **Uāāi** , inscribed with an address to Osiris, Thoth, and Sesheta, and a prayer for sepulchral offerings [12,779]. **19.** Wooden palette of the chief scribe **Ptaḥ-mes** . XIXth dynasty. On the lower part are a few words in hieratic [5515]. **24.** Fragment of a model of a palette, with hieroglyphs inlaid in lapis-lazuli [24,576]. **29.** Wooden palette, inscribed in hieratic [5524]. **30.** Wooden **writing case**

with remains of the **ink-pad,** and six reed pens cut like modern nibs; four of the pens are decorated with patterns. Roman Period, or later [43,048].

Section 3 of this Table-Case contains specimen rolls of **blank papyrus** ready for writing upon, to give the visitor an idea of the appearance of papyrus when new. By the side of them is a sheet of modern Sicilian papyrus made from the variety of the papyrus plant which grows at Syracuse. Here, too, are exhibited specimens of **clay seals,** with impressions of names in hieroglyphs upon them, for attaching to papyri (42–52), and also a number of thick **reed pens** of the Roman period, which are identical with those used at the present time in the East for writing Arabic, etc., and **reed cases** for holding the same. Next to the seals is a pair of **supports for the wrists of scribes** when writing. The wood is inserted in a sheath of leather to which a leather pot for water, or varnish, is attached; in the upper part of each sheath are five holes in which the writing or painting reeds were placed. The backs of the sheaths are decorated with floral and linear ornaments stamped in black ink. Coptic Period (?) [43,047, 43,072].

Section 4. 53, ff. Specimens of the **blue and red colours** used in writing and painting. **54. Shell** used as a paint-pot, with traces of black colour still remaining. **58.** A bronze **ink-pot** with chain. **59.** A **bronze pen-case** with chain. **56, 57.** Hard stone **mullers and slabs** for grinding ink and paint, one bearing the name of **Tui** (), a wife of Rameses II [5547, etc.]. **60. Wooden tablet** inscribed in hieratic with a funerary text invoking the protection of *ushabtiu* figures on behalf of **Nesi-Khensu,** the daughter of a priest-king of the XXIst dynasty [16,672]. **61.** Tessera with demotic inscription. **69.** Three wooden tablets, covered with wax, and inscribed in Greek (?); in the cover is a cavity for the stilus. Such tablets were only used by Greeks and Romans [26,801–26,803]. **70.** Wooden leaf, from a similar tablet, with inscription [27,393]. **71. Pugillaria,** or **wax tablets,** inscribed with part of a metrical inscription in Greek as a school exercise: the stilus and signet found with them are attached [29,527]. **72–75.** Prepared boards, inscribed with **school exercises** in Coptic; chiefly of a religious character. **76.** Wooden tessera containing a note of the payment by Teôs and Zminis to Tathautis and others of 70 drachmae in the

31st year of Ptolemy II (B.C. 255) [29,530]. **77. Magical wax figure** of a man enclosing human hair and a piece of inscribed papyrus. Such figures were burnt in the fire for the purpose of inflicting harm upon the persons they were made to represent. Græco-Roman Period [37,918].

STANDARD-CASE C. Bronze bowls, saucers, pots, libation buckets, etc.; **toys**, games of **draughts, dice, models** of men, animals, etc.

Shelf 1. 1. Bronze **libation vase**, inscribed with the name of **Nesi-ta-neb-âsher**  [25,567]. **2.** Libation vase inscribed with the names of **Ast-em-khebit** and **Rā-men-kheper**, two prominent members of the family of the priest-kings of Egypt of the XXIInd dynasty [25,566]. **3–11.** Bronze bowls, with feet, handles, spouts, etc. [29,174, etc.]. **12.** Copper object of unknown use [38,236].

Shelf 2. Children's Toys, Dolls, etc. **13–15.** Wooden dolls, ornamented with coloured patterns. **16–17.** Wooden dolls, with figures of a mythical monster painted on them. **20–23.** Wooden dolls, with strings of mud beads to represent hair. **24–26.** Wooden dolls, made in the form of Nubian women. **31.** Painted earthenware doll in the form of a captive with his hands tied behind him, and a duck's head [32,201]. **32.** Bronze doll, woman bearing a pot, or tiara, on her head [36,076]. **33.** Earthenware doll, woman carrying her child [30,725]. **34.** Earthenware doll, woman nursing her child [23,424]. **35.** Earthenware doll, good work [2363]. **36.** Limestone doll, with head-dress painted black [37,925]. **37.** Painted earthenware doll, with head-dress painted black and surmounted by a cone [21,953]. **38.** Blue-glazed porcelain doll [29,408]. **39.** Bronze doll, with movable arms [37,162]. **40.** Portion of a glazed porcelain doll, woman tiring her hair [22,510]. **41.** Model of a Nubian woman carrying two children in a basket, or bag, on her back [32,594]. **42.** Stone figure of a man playing two pipes [14,399]. **43.** Two wrestlers [24,701]. **44.** Ape driving a chariot [21,984]. **45–47.** Groups of apes [1460, 11,549, 11,888]. **48.** Toy, man and movable figure of a dog [26,254]. **49.** Blue-glazed porcelain dwarf, with the head of a cat, XIIth dynasty [22,883]. **50.** Porcelain **elephant**, which originally had movable legs [17,059]. **51.** Wooden **cat**, with inlaid eyes of crystal and movable jaw [15,671]. **52, 53.** Wooden

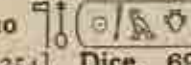
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EGYPTIAN TOYS.

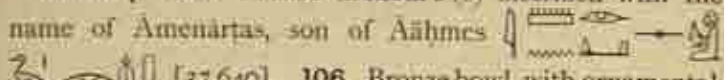
1. Negro pursued by an animal.
2. Painted, flat, headless wooden doll.
3. Bronze doll, with movable arms.
4. Wooden doll, with mud beads for hair.
5. Wooden lion.
6. Cat, with movable jaw.
7. Wooden calf.
8. Wooden fish.
9. Porcelain elephant and rider.
10. Draughtsman, with the head of Bes.
11. Draughtsman, with head of Anubis.

[See pages 51, 53.]

cows [21,891, 21,892]. **54.** Blue-glazed porcelain **lion** killing its prey [22,876]. **55.** Blue-glazed porcelain **lion** couchant [22,797]. **56.** Porcelain **dog** [22,877]. **57.** Porcelain **hippopotamus** [22,880]. **58–63.** Children's **balls,** made of blue-glazed porcelain, papyrus, leather stuffed with chopped straw, leather stuffed with hair, thread, etc. [6467, etc.]. **Draught boxes and draughts. 64.** Wooden draught box, with drawer, and eleven pieces [24,424]. **65.** Portion of a **stone draught board,** with nine pieces made of earthenware [14,315]. Late Period. **66.** Set of draughtsmen, ten with heads of Bes, and seven with heads of Anpu (Anubis) [24,668, etc.]. **67.** A miscellaneous group of draughtsmen, in porcelain and wood [30,789, etc.]. **68.** Limestone draughtsmen inscribed with the titles and prenomen of **Necho** , king of Egypt, about B.C. 630 [38,254]. **Dice. 69.** Crystal die [37,467]. **70–73.** Bone dice [6457, etc.]. **74.** Stone die [37,466]. **75.** Stone object, with twenty facets, on each of which is cut a letter of the Greek alphabet; probably used in working magic or for purposes of divination [29,418]. **76.** Similar object in steatite [49,738]. **77.** Wooden **double knot,** inscribed in gold with the prenomen of Thothmes III. This object was probably used as an amulet, for the recital of spells, both good and bad, was often accompanied by the wearing of knots [18,195]. **78.** Wooden model of a **horse** on wheels. Late Period [38,142]. **79.** Model of a lion couching to spring. XVIIIth dynasty [11,890]. **80. Movable head** from the figure of a bird [37,477]. **81.** Toy **fish** in wood [6466]. **82.** Wooden model of a **lion** couchant on a rectangular pedestal [20,763]. **83.** Model of a **hippopotamus** in ebony [51,094]. **84. Doll in ivory.** Early Period [26,436].

Shelf 3. On the small glass shelves is a series of **bronze vases, jugs,** etc., of various periods, chiefly of the XXIInd and XXVIth dynasties. **85.** Bronze **censer** with the handle terminating in a figure of the head of Horus; on the handle is a seated figure of a man with an oval bowl before him. The vessel in which the incense was burnt rests on an extended hand [41,606]. **86.** Bronze **ark-boat** which was mounted on a staff and carried by a priest in procession. The figure of the god is wanting; a figure of a king is seen kneeling behind the remains of the throne. On one side is an illegible inscription, and on the other a

figure of the boat in outline. The boat rests on the back of a crocodile. XXIInd dynasty [54,010]. **87. Ladle,** with handle terminating in a duck's head. **88.** Ladle with jointed handle. **89. Lamp,** with three feet, and long handle terminating in a duck's head [38,244, etc.]. **90.** Pair of bronze tongs for use at the altar [20,817]. On the large shelf are:—**91, 92.** Heads of bronze **ceremonial standards,** with figures of crocodiles, arrows, etc. [5498, 5499]. **93.** Head of a standard with a figure of Horus [5500]. **94.** Head of a lotus standard, with figures of a cat and two kittens [38,245]; it was dedicated to Bast. **95.** Head of a lotus standard with a seated figure of Harpocrates [29,603]. **96–100.** Bronze ends of standards, one of which (96) is ornamented with a figure of Bes [23,457, etc.]. **101–103.** Bronze **votive buckets,** ornamented with figures of gods and goddesses, animals, birds, etc., in relief. **101** was dedicated by Peṭa-Amen  (?) [36,319]. **104. Bronze pan from a pair of scales,** ornamented with linear designs, figures, etc. [38,241].

Shelf 4. 105. Bronze **measure** (?) inscribed with the name of Amenartas, son of Aāhmes  [37,640]. **106.** Bronze bowl, with ornamental border on the edge, and a rosette at the base [37,915]. **107.** Bronze cup of fine metal [38,202]. **108.** Bronze **wine-strainer,** perforated with holes in ornamental patterns and the inscription DIONYSIOSEPO [36,322]. **109.** Bronze **incense burner,** with receptacle for incense brazed on the handle [38,209]. **110.** Bronze **libation vase**  [36,318]. **111.** Bronze **shovel** or spoon for use at the altar [38,210]. **112.** King kneeling before a libation vase in the form of a cartouche [5296]. **113, 114.** Handles of **bronze censers** in the form of the heads of hawks [5297, 38,247]. **115.** Bronze vase in the form of a flat fish [37,469]. **116.** End of a bronze *mesḥit*, ornamented with a design in which Horus is seen standing among lotus flowers [38,225]. **117–119.** Models of **bronze altars** [2287, etc.]. **120.** Bronze ægis of Horus, dedicated by Pef-ā-Heru, son of Puher and of Tat-Ast  [38,208]. **121, 122.** Bronze vases, of the late Coptic Period [20,781, 30,738]. **123. Lead vase,** with cover having handle [5339].

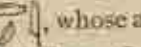
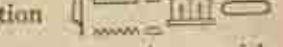
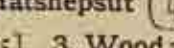
On the **floor of the case** are:—**124.** Massive **lead jar,** with cover, which has been securely fastened; contents unknown [22,111]. **125–134.** A group of fine bronze vases, bowls and jars [5326, etc.]. Suspended from the roof of the case are the three following very fine specimens of libation buckets, ornamented with inscriptions and figures of gods, etc.:—**136.** Libation bucket made for **Peṭa-Ámen-neb-nest-taui** [38,212]. As the deceased was a priestly official of king **Nekht-Ḥeru-ḥeb** , this object must have been made about B.C. 378. **137.** Libation bucket made for **Rā-mes** , the son of a priest and a sistrum bearer of Heru-Behutet [38,213]. **138.** Libation bucket of a "scribe of the wonders of Amen," called **"Peṭa-Amen-neb-nest-taui"** , the son of Pekhar-Khensu  and the lady Ast-em-khebit  [38,214]. **139.** Fine bronze vase with a cover in form of the head of the hawk of Horus, surmounted by a uræus and disk [54,002]. **140.** Massive bronze rectangular cover of a box on which is cut in outline a figure of the hawk of Horus [54,009]. **141.** Bronze libation bucket with figures of the ithyphallic god **Menu** in relief [54,998]. **142.** Bronze **table of offerings,** the upper part of which is in the form of an altar , with a complete series of twenty-one models of libation vases, saucers and other vessels. This very interesting group was made for the Kher-ḥeb Ātena , whose alabaster head-rest and vases are exhibited in Wall-Case 161. VIth dynasty [5315]. **143.** Bronze **lamp-stand,** probably of the Roman Period, with an inscription  repeated in two or three places with variants [55,058].

TABLE-CASE E contains a group of interesting antiquities from Thebes, which were presented by the late Jesse Haworth, Esq., 1887. These are:—

1. Legs and part of the frame of a large **Chair of State.** The legs are in the form of bulls' legs, and the hoofs were originally covered with plates of silver; each

leg is ornamented with a pair of gilded uræi, which represent the sovereignty over the South and North. The frame was covered with plates of silver, which were held in position by bronze nails with gilded heads. The angle supports of the back are ornamented each with a uræus, inlaid with silver annules. This important object was found in the famous pit of Dêr al-Baḥari with the portion of the wooden oval (2) that bears the names of Queen Ḥatshepsut, about B.C. 1500, and it has been thought that it was the great queen's throne; but the evidence which connects the chair with the wooden oval is very slight, for it is well known that the pit contained many objects which must have been hidden there some hundreds of years after the original deposit was made [21,574]. **2.** Portion of a wooden oval which, when complete, bore the name of **Queen Ḥatshepsut** (), and that of a king [21,575]. **3. Wood and Ivory draughtboard,** with sliding drawer and two draughtsmen. The square which marked the winning point of the game is inscribed with the sign , *i.e.*, "good luck," "success" [21,576, etc.]. **4.** Portion of an inlaid **ivory and blue-glazed porcelain draughtboard,** with one porcelain draughtsman [21,577, 21,602]. **5–8. Ivory draughtsman,** in the shape of a lion's head, two ivory reels, and one astragalus [21,580, 21,603–21,605]. **9–27.** Wooden draughtsmen, in the shape of lions' heads [21,592, etc.]. **28, 29.** Two wooden figures of men; fine work [21,578, etc.]. **30.** Alabaster **shell,** which was used at the toilet for holding unguents [21,612]. **31.** Slate **shell,** with the handle in the form of the symbol of life [21,611]. **32, 33.** Portions of two blue-glazed porcelain **bangles** [21,609, 21,610]. **34, 35.** Portions of two blue-glazed porcelain cylindrical objects [21,607, 21,608]. **36.** Very fine blue-glazed scarab, inscribed "wife of the god, Ḥatshepsut"  [51,102].

STANDARD-CASE F. **1.** Scene representing **a feast** (continuation of 4, Case L). In the upper register are seated a number of gentlemen with their wives, holding flowers, and drinking wine, which is handed to them in cups by a female slave. In the lower register is a group of female musicians, who play on a double flute and clap their hands by way of marking time for two dancing girls



Fowling Scene. [37,977.] (See page 58.)

PLATE IV.

who are entertaining the company. The lines of text above probably formed part of a song, and consisted of invocations to various gods to confer happiness upon the deceased and his friends [37,984]. 2. Figure of **Amen-ḥetep I,** King of Egypt, B.C. 1650, holding the crook and wearing the Atef crown [37,993]. 3. Figure of **Queen Aāḥmes-nefert-āri,** the mother of Amen-hetep I, holding the flail; her face is painted black, to signify her apotheosis as goddess of the necropolis of Thebes. She wears the Hathor crown [37,994]. 4. Figure of the god **Osiris-Khenti-Amenti.** 2–4 are from the same tomb, and belong to the same period [37,995]. 5. **Fowling Scene** from the wall of a tomb. The deceased, accompanied by his wife and daughter, stands in a reed canoe in a marsh filled with large papyrus reeds, and is occupied in knocking down birds with a stick, which is made in the form of a snake. In front of him is his **hunting cat,** which has seized three birds, one with his hind claws, one with his fore claws, and one by the wings with his mouth. Numerous butterflies are represented, and the lake is well stocked with fish. The line of hieroglyphs at the back of the deceased indicates that the scene is supposed to represent the state of felicity which he will enjoy in the next world. **(Plate IV.)** [37,977]. 6. Scene representing the driving of a large **herd of cattle** for stocktaking purposes by the overseer or bailiff of a farm belonging to the deceased. In the upper register we see the cattle being led before the scribe by hinds, one of whom kneels before him and kisses his feet. In the lower register the cattle are divided into groups of five, and the text states that the scribe is making a detailed list of them. The man with outstretched hand and arm is addressing a fellow hind who is talking to the scribe, and exhorting him to put his words clearly and quickly before the scribe. **(Plate V.)** [37,976]. 7. **Farm scene** from the same tomb as 6, connected with the management of the poultry yard of the deceased. In the upper register the seated scribe is preparing to make a **list of the geese,** which are being marshalled before him. Below we see, with their flock, a group of goose herds who are making obeisance before him, whilst one of their number places the birds in baskets. The scribe has risen and is engaged in unrolling a new papyrus, whereon to inscribe his list. The horizontal line of hieroglyphs above the geese



Inspection and Counting of Cattle. [37,976.] (See page 58.)



Inspection and Counting of Geese. [37,978.] (See page 58.)

PLATE VI.

contains an exhortation of one goose herd to another to "make haste," so that he may bring his flock before the scribe. In front of the scribe is a red leather sack, or bag, in which he kept his clothes, etc., and round it is rolled the mat on which he sat. **(Plate VI.)** [37,978]. **8.** Procession of servants returning from a **hunting expedition** in search of food (?); one carries an antelope, and another two hares, and another bundles of corn [37,980].

TABLE-CASE G. Scarabs—continued. Here are exhibited eighteen hundred and thirty-two private scarabs and cylinder-seals, made of steatite, glazed blue or green, amethyst, carnelian, lapis-lazuli, blue paste, etc., inscribed with the names of gods, priestly and other officials, and private persons, and a number of cylinder-seals, rings, plaques; some of them forming the bezels of rings, beads, and amulets in the form of frogs, etc. They were made under dynasties I–XIX. The oldest object in the Case is the cylinder-seal of **Ru-nefer,** an official of the Ist dynasty, about B.C. 4400; it was presented by Mr. Somers Clarke in 1899 [1]. The most important group in the Case is that containing the cylinders and scarabs inscribed with the names and titles of officials who flourished under the first six dynasties (1–186), and many of the rings (1109 ff.) are remarkable for the beauty of their colour. Some of the objects in carnelian are worthy of note, especially the bead, 1618, inscribed with the name of "**Åmen-ḥetep,** the overseer of the treasury,"  who flourished about B.C. 1500.

TABLE-CASE H.—Cylinders, scarabs, etc., continued. A miscellaneous collection of eighteen hundred and ten cylinders, "button" seals, scarabs, plaques, rings, seals, etc., inscribed with the names of private persons, emblems, floral and other designs belonging to the period of dynasties I–XIX. The materials employed consist of steatite, hard stone, *e.g.*, basalt, carnelian, lapis-lazuli, blue paste, glass, etc. The most interesting are:—**1–10.** Cylinder-seals of the Archaic Period [48,934, 52,840, etc.]. **12–23.** Stone and bone "button" seals [52,843, 52,844, etc.]. **30.** Figure of a scribe with a linear design on the seal-base [54,752]. **32.** Lapis-lazuli cylinder-seal set in a gold ring [54,535]. **33.** Massive bronze ring with engraved inlaid bezel

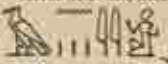
[54,534]. **36.** Plaque inscribed  set as the bezel of a gold ring [54,537]. **59.** Fine green-glazed scarab with rope design and inscription [37,697]. **115.** Scarab set in gold ring [40,735]. **1563.** Steatite scarab inscribed Rā-Nefer ⊙  [17,232]. **1588.** Blue-glazed porcelain ring with a figure of Isis in hollow-work [54,594]. **1591, 1592.** Carnelian rings with inscribed bezels [54,600, 54,577]. **1627.** Porcelain ring with uræus bezel. Presented by Lord Rothschild, 1905 [41,527]. **1629.** Glazed steatite hippopotamus [40,889]. **1639.** Large, handsome blue-glazed scarab, with double spiral ornament, and beadwork border [46,680].

[In the middle of the south wall of the Fourth Egyptian Room is a door leading into the Babylonian Room in the Second Northern Gallery. In Table-Case F in the Babylonian Room is exhibited a series of tablets inscribed in the cuneiform character with letters which were addressed chiefly to Amenhetep III. and his son Amen-hetep IV, by kings of Palestine, Syria, and Babylonia, about B.C. 1450 1420. They were discovered at Tall al-'Amārnah in Upper Egypt in 1887. In the middle of the north wall of this room is a door leading into the corridor which will bring the visitor into the Department of Prints and Drawings. On the mahogany screen is exhibited a coloured facsimile of the Papyrus of Ani.]

The Papyrus of Ani was found at Thebes; it measures 78 feet by 1 ft. 3 in., and is the longest known papyrus of the Theban Period; the inscribed portion of it is complete. It was copied by three or more scribes, and is composed of several sections which have been neatly joined together. The vignettes were drawn before the text was written. The Papyrus of Ani is undated, and no facts are given in it concerning the life of Ani, whereby it would be possible to fix its exact place in the series of the illustrated papyri of the Theban Period, to which it belongs. His full titles are, "Veritable[1] royal scribe, scribe and accountant of the divine offerings of all the gods, the governor of the granary of the lords of Abydos, scribe of the divine offerings of the lords of Thebes." That he was a favourite of his king

[1] *I.e.*, Ani actually worked as a scribe, and the title was not honorary.



is proved by the fact that he calls himself "beloved of the lord of the South and North," and he declares that his king "loves him." The name Ani  is an uncommon one. His wife, whose name was **Tutu** , held the position of priestess in the temple of Amen-Rā at Thebes. The papyrus was written probably between B.C. 1500–1400, and contains the following chapters:—

1. Of coming forth by day.
2. Of coming forth by day, and of living after death.
6. Of making the *ushabti* figure work in the Underworld.
8. Of passing through Amenta, and of coming forth by day.
9. Of passing through the tomb, and coming forth by day.
15A. A hymn of praise to Rā when he riseth.
15B. A hymn of praise to Osiris Unnefer.
15C. A hymn of praise to Rā in rising and setting.
17. Of coming forth by day, of playing at draughts, of sitting in the Sekh hall, and of coming forth as a living soul.
18. Of the gods of localities. [Two copies of this chapter occur in the papyrus.]
22. Of giving a mouth to Osiris Ani.
23. Of opening the mouth of Osiris Ani.
24. Of bringing words of power unto Osiris Ani.
26. Of giving a heart unto Osiris Ani.
27. Of not letting the heart be taken away from Ani.
29. [Another chapter with the same title.]
29B. Of a heart of carnelian.
30B. Of not letting the heart of Osiris Ani be driven away.
42. [Of repulsing slaughter in Hensu.]
43. Of not letting the head be cut off.
44. Of not dying a second time.
45. Of not suffering corruption.
46. Of not perishing, and of becoming alive.
48. Of coming forth by day against foes.
50. Of not entering in unto the block.
54. Of giving breath in the Underworld.
55. Of breathing the air, and of having power over the water.

56. [Another chapter with the same title.]
57. Of not letting the soul be taken away.
74. Of walking with the legs, and of coming forth upon earth.
77. Of changing into a golden hawk.
78. Of changing into a divine hawk.
80. Of changing into the god who giveth light.
81A. Of changing into a lotus.
82. Of changing into Ptah.
83. Of changing into a *benu* bird (Phœnix).
84. Of changing into a heron.
85. Of changing into the soul of Temu.
86. Of changing into a swallow.
87. Of changing into the serpent Seta.
88. Of changing into a crocodile.
89. Of causing the soul to be united to the body.
91. Of not letting the soul of a man be led captive.
92. Of opening the tomb to the soul and the shadow, and of getting power over the legs.
93. Of not letting a man pass to the east.
94. A similar chapter.
110. Of the Sekhet-hetepu, or Elysian Fields.
124. Of going to the divine chiefs of Osiris.
125. Of entering the Hall of Right and Truth.
A hymn of praise to Osiris.
The Negative Confession.
132. Of letting a man come back to see his home on earth.
133. A chapter to be recited on a certain day in the month.
134. A hymn to Rā.
146. Of the Pylons in the House of Osiris.
147. Of the Arits or Halls of the Underworld.
151. Scene in the mummy chamber.
155. Of the golden Osiris-amulet  Tet.
156. Of the carnelian Isis-amulet .
161. Of the pillow amulet.
175. Of not dying a second time.
185. A hymn of praise to Osiris.
186. A hymn of praise to Hathor.

TABLE-CASE I. Scarabs—continued. Here is exhibited a collection of seventeen hundred and forty-nine

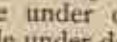
scarabs, cylinders, pretty finger rings in blue- and green-glazed porcelain, carnelian, lapis-lazuli, paste, etc., inscribed with the names of officials and private persons. The first section contains objects made under dynasties XIX–XXVIth, the second objects made under dynasties XXVI–XXXth, to which are added objects of the Roman Period. Most of the blue-glazed finger rings belong to the XVIIIth dynasty. The most interesting are:—**219.** Blue-glazed finger ring inscribed "Amen-Rā, governor of the Company of the Gods, great god, lord of heaven, giver of good life" [29,220]. **221.** Blue-glazed oval plaque with a fish and the name of Amen-Rā [29,253]. **632.** Fine blue-glazed finger ring inscribed  "May every New Year be happy!" [36,459]. **634.** Fine glazed scarab with the *serekh*  or "banner" of Horus of Behut (Edfû) [17,373]. **637.** Porcelain ring with ægis of Bast [54,649]. **646.** Blue-glazed porcelain ring with ægis of Khnemu [29,032]. **650.** Blue-glazed porcelain bead inscribed with the name of Amen-Rā, King of the gods [48,951]. **661.** Blue-glazed porcelain ring inscribed with the name of "Mut, Lady of Heaven, Mistress of the Gods" [36,458]. **1087.** Scaraboid (?) with human face. On the base are figures of: the winged disk, five oryxes, ten men, ten women, seven birds, a beetle and  [32,481]. **1108.** Green-glazed finger ring inscribed "Amen-Rā, Lord of the Thrones of the World" [54,341]. **1505, 1506.** Two hard green stone rings, inscribed with private names [54,340, 54,634]. **1514.** Porcelain ring with hollow-work figures of the gods, sacred bark, etc. **1516.** Green stone scarab with the figure of a king standing between two gods, and a demotic inscription (?) [37,866]. **1560.** Porcelain plaque with four figures of frogs and the inscription "May Isis grant a Happy New Year!" [37,404]. **1686.** Bronze scarab set in a bronze ring [54,633]. **1689.** Bronze scarab [30,713]. **1692–1749.** A fine collection of glazed porcelain rings from Tall al-'Amârnah, Tûnah, Thebes, etc., XVIIIth–XXVIth dynasties.

TABLE-CASE J. Funerary scarabs and scarabs inlaid in pectorals. The greater number of the collection of five hundred and sixty-one funerary scarabs here exhibited measure from half an inch to two inches in length, and they are usually made of porcelain, steatite, green

schist, slate, basalt, granite, carnelian, lapis-lazuli, etc. To this class belong the **green basalt scarabs** which were laid upon the breasts of mummies, and were sometimes placed inside the bodies of the dead, and were intended to **take the place of the heart.** Of this section there are many varieties, but the form most approved by the Egyptians seems to have consisted of a scarab of fine, hard basalt, let into a gold frame, to which was attached a fine gold wire for hanging round the neck. The bases of large funerary scarabs are usually inscribed with the text of Chapter XXXB of the Book of the Dead, but sometimes we find on them only figures of the gods, cut in outline; occasionally the inscriptions are merely written, and not cut into the stone. Funerary scarabs formed part of the stock-in-trade of the Egyptian undertaker, and a blank space was often left at one end of the base wherein the name of the deceased person for whom it was intended could be inserted. The text which is inscribed on the base of funerary scarabs is commonly known as the "Chapter of a heart of green jasper," or the "Chapter of not allowing the heart of a man to be repulsed in the Underworld." It is undoubtedly very ancient, for tradition asserted that the composition was known in the reign of **Semti,** the fifth king of the 1st dynasty, who reigned before B.C. 4000. According to the rubric of Chapters XXXB and LXIV of the Book of the Dead, it was to "be recited over a scarab "of green jasper, which was to be mounted in a frame of "*smu* metal, and to be provided with a silver ring, and then "laid upon the neck of the deceased." A rendering of the inscription on funerary scarabs is as follows:—"O my heart, "my mother; O my heart, my mother! O my heart of "my existence upon earth! May no one stand up to "oppose me in judgment in the presence of the lords of the "trial; let it not be said of me and of that which I have "done, 'He hath done deeds against that which is right "and true'; may no one be against me in the presence of "the great god, the lord of Amentet. Homage to thee, O "my heart! Homage to thee, O my heart! Homage to "you, O my reins! Homage to you, O ye gods who "dwell in the divine clouds, and who are exalted (or holy) "by reason of your sceptres! Speak ye [for me] fair things "to Rā, and make ye me to prosper before Neḥebka. And "behold me, even though I be joined to the earth in the "mighty innermost parts thereof, let me remain upon the earth

"and let me not die in Âmentet, but become a spirit (*âakhu*) "therein." The most noteworthy scarabs in the Case are:—

17. Stone heart, in the form of a vase, inscribed with a figure of a beetle on one side, and a copy of Chapter XXXII of the Book of the Dead in paint on the other. [8003.]

25. Green stone heart, inscribed for the royal scribe, Nekht-Âmen. [15,619.]

27. Wooden funeral scarab, inscribed with a prayer for sepulchral offerings on behalf of Reru, a singing woman in the temple of Âmen. [24,752.]

31. Green basalt scarab, sculptured with a human face. [15,516.]

43. Green schist heart scarab, set in a frame of gilded metal, to which portions of the substances used in mummifying the body wherein it was found still cling. [29,349.]

56. Black stone scarab, on a plinth in the form of a pylon; it was made for Pîâai . In the design on the plinth the oval of the scarab is seen above the symbol of the horizon. [7858.]

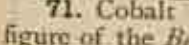


70.

"Heart" scarab, inscribed with a version of Chapter XXXII of the Book of the Dead. [7899.]

62. Green schist heart-scarab, on the base of which the name and titles of the deceased have been painted and varnished. From Kûrnah. XIIth dynasty. [29,224.]

63. Green stone heart-scarab, with human head in relief. [7999.]

70. Black stone heart-scarab, inscribed with a copy of Chapter XXXII of the Book of the Dead on behalf of Ani . [7899.]

71. Cobalt coloured porcelain scarab, painted with a figure of the *Benu* bird. [15,439.]

72. Similar scarab, with human face inlaid in red porcelain. [29,440.]

73. Stone human-headed heart, inlaid with the figure of a *Benu* bird; at the back of the head are the remains of a bronze pin. [8006.]

75. Portion of a dark stone human-headed heart, inlaid with a figure of the soul in red and blue porcelain. [8005.]

In the second section of the Case are a fine collection of blue- and green-glazed porcelain **pectorals,** or breast ornaments, for mummies, and funerary scarabs of the same material. Of special interest is the scarab **164,** for the opening words of Chapter XXXB are written upon the base in black ink. [34,289.]

The most interesting are :—

132. Massive blue-glazed porcelain funerary scarab. [30,050.]

139. Cobalt and yellow-glazed pectoral in the form of a pylon, ornamented with a figure of Anubis and the winged *utchat.* [7853.]

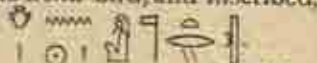
140. Pectoral, similarly shaped, in blue porcelain. [14,654.]



Pectoral, with human-headed heart-scarab. [29,369.]

156. Yellow porcelain pectoral inlaid with figures of Isis and Nephthys, and symbols of amulets, and a heart-scarab, inscribed with the name of the lady Pen-seneb . [7865.]

168. Similar object inlaid with a boat and figures of Isis and Nephthys, and a human-headed heart-scarab, which takes the place of the solar disk in the boat. On the back are painted symbols of stability and the blood of Isis. [29,369.]

500. Scarab with a figure of the *Benu* bird, and inscribed, "heart of Rā, the divine one."  [7878.]

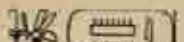
501. Scarab made for a scribe and steward of the palace of a queen called Tetti, . [7877.]

510. Scarab inscribed on the base with figures of Osiris, Isis, and Nephthys. [7930.]

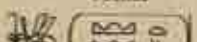
511. Hard green crystalline stone scarab, on a plinth in the form of a vase, made for the lady Aui . On the back of the scarab is a prayer that the deceased may have a boat in which to sail, that her eyes and her ears may be given to her, and that she may see the "land of the gods." [7925.]

520. Scarab inscribed on the back with figures of the gods Rā and Temu, the two *utchats* , and the lunar crescent with disk. [7886.]

LIST OF THE PRINCIPAL EGYPTIAN KINGS WHOSE NAMES ARE FOUND ON SCARABS.


Menā.


Atet.


Sem-ti.


Per-āb-sen.


Tcheser.

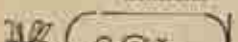

Nefer-ka-Rā,

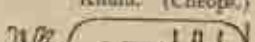

son of the Sun,


Huni.


Seneferu.


Khufu. (Cheops.)


Khā-f-Rā. (Chephren.)


Men-kau-Rā. (Mycerinus.)

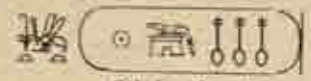

Ur-ka-f.


Sab-u-Rā.


Use-en-Rā, son of the Sun, Ān.
Ṭeṭ-ka-Rā, son of the Sun, Assā.
Unās.
Meri-Rā, son of the Sun, Pepi (I).
Mer-en-Rā, son of the Sun, Meḥti-em-sa-f.
Nefer-ka-Rā, son of the Sun, Pepi (II).
Seḥetep-ib-Rā, son of the Sun, Amen-em-ḥat (I).
Kheper-ka-Rā, son of the Sun, Usertsen (I).
Nub-kau-Rā, son of the Sun, Amen-em-ḥat (II).
Kheper-khā-Rā, son of the Sun, Usertsen (II).
Khā-kau-Rā, son of the Sun, Usertsen (III).
Maāt-en-Rā, son of the Sun, Amen-em-ḥat (III).



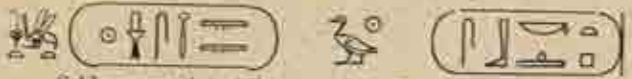
Maā-kheru-Rā, son of the Sun, Amen-em-ḥat (IV).



Sebek-neferu-Rā.



Rā-sekhem-khu-tauī Sebek-ḥetep (I).



Sekhem-seuatch-taui-Rā, son of the Sun, Sebek-ḥetep (II).



Khā-nefer-Rā, son of the Sun, Sebek-ḥetep (III).



Khā-ḥetep-Rā, son of the Sun, Sebek-ḥetep (IV).



Khā-ānkh-Rā, son of the Sun, Sebek-ḥetep (V).



Sekhem-uatch-khāu-Rā, son of the Sun, Sebek-em-sa-f (I).



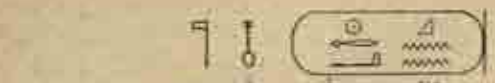
Sekhem-sheṭ-taui-Rā, son of the Sun, Sebek-em-sa-f (II).



Aa-peḥ-peḥ-Set, son of the Sun, Nub-Set (?).



Neter nefer Beautiful god, Aa-āb-taui-Rā, son of the Sun, Apepa.



or neter nefer Aa-qenen-Rā.



Seqenen-Rā, son of the Sun, Tau-āa.



Seqenen-Rā, son of the Sun, Tau-ān-āa.



Seqenen Rā, son of the Sun, Tau-āa-qen.



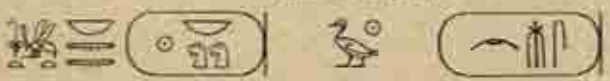
Uatch-kheper-Rā, son of the Sun, Kames.



Neau hemt Royal wife. Āāḥ-ḥetep.



Āāh-mes-sa-pa-āri



Neb-peḥ-peḥ-Rā, son of the Sun, Āāḥmes. (Amāsis I.)



Tcheser-ka-Rā, son of the Sun, Amen-ḥetep. (Amenophis I.)



Aa-kheper-ka-Rā, son of the Sun, Teḥuti-mes. (Thothmes I.)



Aa-kheper-en-Rā, son of the Sun, Nefer-khāu-Teḥuti-mes. (Thothmes II.)


Maāt-ka-Rā, son of the Sun,

Hāt-shepset-khnem-Āmen.
(Queen Hatshepsut.)


Men-kheper-Rā, son of the Sun,

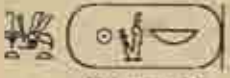
Tehuti-mes.
(Thothmes III.)


Aa-kheperu-Rā, son of the Sun,

Āmen-hetep neter heq Annu.
(Amenophis II.)

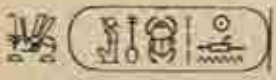

Men-kheperu-Rā, son of the Sun,

Tehuti-mes khā-khāu.
(Thothmes IV.)


Neb-maāt-Rā, son of the Sun,

Āmen-hetep heq Uast.
(Amenophis III.)

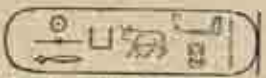

Nesu hemt
Ti.
(The Mesopotamian wife of Amenophis III.)


Nefer-kheperu-Rā-ua-en-Rā, son of the Sun,

Āmen-hetep neter heq Uast (Amenophis IV).


Aakhu-en-Aten.


Nesu hemt Royal wife,
ari great lady.
Nefer nefera-aten Neferti-il.


Ankh-kheperu-Rā, son of the Sun,

Sebā-ka-nekht-kheperu-Rā.



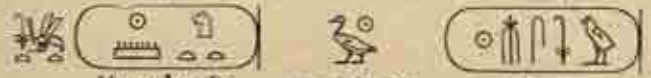
Neb-kheperu-Rā, son of the Sun, Tut-ānkh-Amen ḥeq Ānnu resu (?).



Kheper-kheperu-maāt-āri-Rā, son of the Sun, Ātf-neter Āi neter ḥeq Uast.



Teheser-kheperu-Rā-setep-en-Rā, son of the Sun, Āmen-meri-en Heru-em-ḥeb.



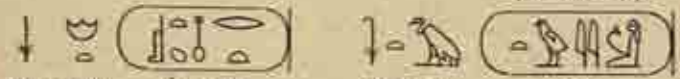
Men-peḥtet-Rā, son of the Sun, Rā-messu, (Rameses I.)



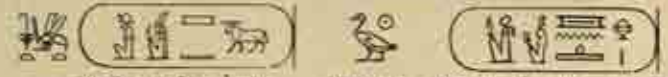
Men-maāt-Rā, son of the Sun, Ptaḥ-meri-en-Seti, (Seti I.)



Usr-maāt-Rā setep-en-Rā, son of the Sun, Rā-messu-meri-Āmen, (Rameses II.)



Nesu hemt Royal wife, Āst-nefert. Nesu mut Royal mother, Tui.



Ba-Rā-meri-en-Āmen, son of the Sun, Ptaḥ-meri-en-hetep-her-maāt, (Meneptah I.)



Men-mā-Rā setep-en-Rā, son of the Sun, Āmen-meses-ḥeq-Uast, (Amen-meses.)



Usr-kheperu-Rā-meri-Āmen, son of the Sun, Seti-meri-en-Ptaḥ, (Seti II.)



Khu-en-Rā setep-en-Rā, son of the Sun, Ptaḥ-meri-en-sa-Ptaḥ. (Meneptah II.)



Usr-khāu-Rā setep-en-Rā meri-Āmen, son of the Sun, Rā-meri Āmen-meren Set-nekht. (Set-Nekht.)



Usr-maāt-Rā-meri-Āmen, son of the Sun, Rā-meses-heq-Annu. (Rameses III.)



Usr-maāt-Rā setep-en-Āmen, son of the Sun, Rā-meses-meri-Āmen-Rā heq maāt. (Rameses IV.)



Usr-maāt-Rā s-kheper-en-Rā, son of the Sun, Rā-mes-meri-Āmen-Āmen nesu-f. (Rameses V.)



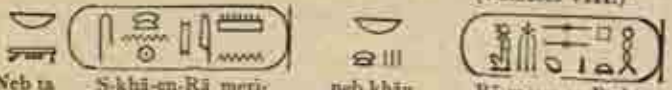
Rā-Āmen-maāt-meri-neb, son of the Sun, Rā-Āmen-meses neter heq Annu. (Rameses VI.)



Rā-usr-Āmen-meri-setep-en-Rā, son of the Sun, Rā-Āmen-meses-tā neter-heq-Annu. (Rameses VII.)



Rā-maāt-usa-Aakhu-en-Amen, son of the Sun, Rā-Āmen-meses-meri-Āmen. (Rameses VIII.)



Neb ta Lord of the land, S-khā-en-Rā meri-Āmen, neb khāu lord of crowns, Rā-meses-sa-Ptaḥ. (Rameses IX.)



Nefer-kau-Rā setep-en-Rā, son of the Sun, Rā-meses-merer-Āmen-khā-Uast (?). (Rameses X.)



Rā-kheper-maāt setep-en-Rā, son of the Sun, Rā-mes neṭu (?) Āmen. (Rameses XI.)



Usr-maāt-Rā setep-en-Rā, son of the Sun, Āmen-mer-Rā-meses. (Rameses XII.)



Men-maāt-Rā setep-en-Rā, son of the Sun, Rā-meses-merer-Āmen khā Uast (?) neter heq Annu. (Rameses XIII.)



Kheper-ketch-Rā setep-en-Rā, son of the Sun, Āmen-meri-Shashanq. (Shashanq I.)



Kherp-kheper-Rā setep-en-Rā, son of the Sun, Āmen-meri Uasārken. (Osorkon I.)



Usr-Maāt-Rā, son of the Sun, Tekleth.



Rā-mer-maāt setep-en-Āmen, son of the Sun, Āmen-meri sa-Bast Uasarken. (Osorkon II.)



Kheper-sekhem-Rā setep-en-Āmen, son of the Sun, Āmen-Rā-meri Shasha[nq]. (Shashanq II.)



Hetch-Rā setep-en-Āmen neter ḥeq Uast, son of the Sun, Āmen-meri Ast-meri Teklet. (Takelet II.)



Usr-maāt-Rā setep-en-Rā, son of the Sun, Āmen-meri-Shashanq ḥeq neter Annu. (Shashanq III.)



Ust-maāt-Rā setep-en-Āmen, son of the Sun, Āmen-meri Pa-māi. (Pa-mai.)



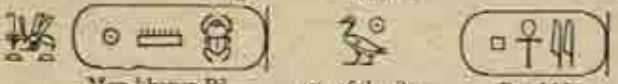
Ā-kheper-Rā, son of the Sun, Shashanq. (Shashanq IV.)



Uah-ka-Rā, son of the Sun, Bakenrenf.



King Kashta.



Men-kheper-Rā, son of the Sun, P-ānkhi.



Āmen-meri P-ānkhi, son of the Sun, P-ānkhi.



Nefer-ka-Rā, son of the Sun, Shabaka. (Sabaco.)



Tet-kau-Rā, son of the Sun, Shabataka.



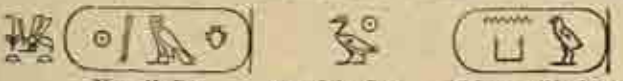
Rā-nefer-tem-khu, son of the Sun, Tahrq. (Tirhakah.)



Neter nefer God beautiful, Usr-maāt-Rā setep-en-Āmen, lord of two lands, Āmenruṭ.



Uaḥ-ab-Rā, son of the Sun, Psemthek. (Psammetichus I.)



Nem-ab-Rā, son of the Sun, Nekau. (Necho.)



Nefer-ab-Rā, son of the Sun, Psemthek. (Psammetichus II.)



Ḥāā-ab-Rā, son of the Sun, Uaḥ-ab-Rā. (Apries.)



Khnem-ab-Rā, son of the Sun, Āāḥmes-sa-net. (Amāsis II.)



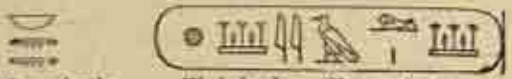
Ankh-ka-en-Rā, son of the Sun, Psemthek. (Psammetichus III.)



Mesut-Rā, son of the Sun, Kembāthet. (Cambyses.)



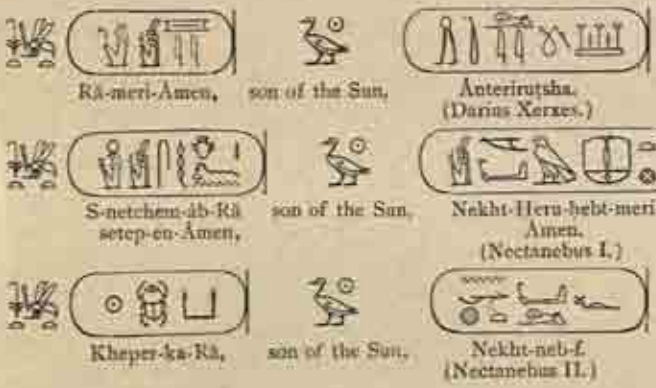
Setṭu-Rā, son of the Sun, Āntariusha. (Darius Hystaspes.)



Lord of two lands, Khshalarsha. (Xerxes the Great.)



Artakhshashas. (Artaxerxes.)



STANDARD-CASE K. A quartzite-porphyry head of a statue of **Rameses II,** king of Egypt about B.C. 1300, as a young man wearing the White Crown of the South, in the front of which is the uræus, emblem of sovereignty. Notwithstanding the extreme hardness of the stone, the features are cut with a delicacy and finish which make this object one of the finest examples of portraiture in stone of the period. From Thebes.

STANDARD-CASE L. Contains a series of **frescoes** from Egyptian tombs of the XVIIIth dynasty from Thebes. The scenes are painted upon a thin layer of plaster laid upon a backing of coarse mortar which covers the inequalities of the surface of the walls of the tomb. The scenes usually depicted on the tombs of the period are of two classes, and represent either the reception of envoys and tribute for the king by the deceased officials, or agricultural operations on their estates. Besides these we always find pictures of the deceased and his wife seated with tables of offerings before them. The tombs of this class were highly decorated with frescoes painted in bright colours, and the roofs were generally ornamented with designs of a geometrical or floral character.

1. Fresco from the **tomb of Sebek-ḥetep** at Shêkh 'Abd al-Kûrnah at Thebes. This scene represents the **presentation of tribute** by Semitic envoys from Rethenu, or Northern Syria, who offer vessels of gold, silver and bronze; the vessels are of Egyptian type, and were probably of Phœnician workmanship. The last envoy in the upper

register brings a tusk of ivory, which is provided with a case or cap of gold and bronze made in the form of the head of a goddess, surmounted by a hand. The last envoy in the lower register carries in his left hand a dish containing the head and neck (*protome*) of an eagle in gold. In the same register a man bears a red leather quiver on his right arm. [37,991.]



Head of a statue of Rameses II. [30,448.]

2. Painted fresco, representing a **table of funerary offerings,** such as was usually placed before a man of high rank. The inscription in the left-hand corner contains a prayer to Rā, Geb, and the Great Company of the gods, for funerary offerings. On the right of the altar are the remains of a seated figure of the deceased, whose name is wanting, and on the left was the figure of his son, "the superintendent of the choir men of the god" (Amen), who made the offerings, and was called **Mes.** [37,985.]

3. Representation of an **ornamental lake,** or rectangular basin of water in a garden at Thebes, surrounded by palms, pomegranate trees, sycamores, and choice trees of an ornamental character. The sides of the lake are fringed with reeds, and lilies grow in the waters, which are stocked with fish and water-fowl. In the upper right-hand corner is a woman who stands by the side of a number of baskets of freshly gathered pomegranates and other fruit. [37,983.]

4. Scene representing a **feast.** In the upper register are seated three Egyptian gentlemen and their wives, who are waited upon by male and female slaves, from whom they are accepting wine, flowers, and garlands. In the lower register are seated eight ladies, who are waited upon by a female slave who is bringing them wine; to the right of this group is the first figure of a group of men, who are being waited upon by a male slave. To the left are two tables laden with delicacies. [37,986.]

5. Scene representing an Asiatic **bearing tribute,** a gold bowl, filled with small silver bowls, and a long metal vase, and driving before him two small horses. Behind him is a woman carrying a vase in one hand and a child in the other [37,987.]

6. Scene representing the **inspection of a farm** by the overseer of an estate, who examines the crops and tastes the grain to see if it is ripe. Next are represented two chariots, each with its pair of horses and its charioteer. The horses in the upper register are restive, and are being held in tightly by their driver; those in the lower register are feeding on the leaves of a tree, whilst their driver is resting in the chariot. [37,982.]

TABLE-CASE M. In the upper portion of this Table-Case is exhibited a series of slices of calcareous stone inscribed, chiefly in the hieratic character, with **drafts of literary compositions, school exercises, canons of proportion, etc.,** mostly of the XIXth and XXth dynasties. The most interesting are :—

1. Model for a large relief of **Rameses II.,** with the royal cartouches; on the back, in relief, is a figure of **Ḳetesh,** a goddess of Semitic origin. This object is probably an exercise of a sculptor's pupil. [308.]

2. Scale model of a head for a bas-relief, lines for the proportions being marked. [14,401.]

3. Limestone slab inscribed on both sides with a list of personal properties and valuations of the same. [5633.]

4. Limestone slab with the heads of two kings, and a winged lion, with the **head of Bes** in relief; on the reverse are figures of the birds , in relief. This object is the exercise of a sculptor. [13,324.]

5. Slab inscribed in hieratic with a draft of some of the **"Instructions" of Ámen-em-hat I,** king of Egypt, about B.C. 2500, addressed to his son Usertsen I. This copy was written either under the XVIIIth or XIXth dynasty. [5638.]

6. Rough slab with a hieratic draft of an inscription; made under the Middle Empire. [5641.]

7. Portion of a sepulchral stele, inscribed with parts of two lines of hieroglyphic text, and with four lines of Demotic written in ink. [8503.]

8. Portion of a slab inscribed in hieratic with the record of a series of **observations of the "star of the waters,"** apparently one of the thirty-six Dekans, or Zodiacal Stars, from the fifth day of Phamenoth to the seventh day of Paoni, of the third year of the reign of a king whose name is not given. XXIst dynasty (?). Presented by Sir J. Gardner Wilkinson, 1834. [5635.]

9. Slab inscribed in hieratic with a list of objects and their values; the purchase of a bull is mentioned. [5649.]

10. Fragment of a vase, *i.e.*, an ostrakon, inscribed in hieratic with an inventory or **list of objects,** with their quantities and values. [5643.]

11. Slab inscribed on both sides in hieratic with copies of a number of laudatory remarks on the profession of the scribe in Egypt; they form part of the text commonly known as the **"Hymn in praise of learning."** They were composed by Tuauf-sa-Khartá, who addressed them to his son Pepi. See the Sallier Papyrus II, exhibited in Table-Case F in the Sixth Egyptian Room. [29,550.]

12. Slab inscribed in hieratic with the draft of a **hymn** in praise of Ámen-Rā, the great god of Thebes. [29,559.]

13. Slab inscribed in hieratic with the draft of a **metrical composition** of a religious character. [5639.]

14. Slab inscribed in hieratic with part of a **letter,** or memorandum, of objects delivered to the police of western Thebes on the thirteenth of the month Paoni. [5630.]

15. Slab, with rough figure of the god **Amen-Rā** traced upon it in outline. Presented by Sir J. Gardner Wilkinson, 1834. [1.]

16. Limestone fragment, with two rows of hieroglyphs inscribed upon it in ink. Ptolemaic Period. [29,552.]

17. Limestone slab inscribed on both sides in hieratic with a **list of the articles of food**, etc., which were issued for the service of the gods Horus, Thoth, Hathor, and Mut, in the reign of a king called Amen-hetep. [29,560.]

18. Limestone slab inscribed in hieratic with a **draft of the orders** issued by an officer of the palace of Amen-hetep III to Sebek-hetep, priest of Bast, or Sekhmet, relating to the offerings, or supplies, for the service of the king's tomb. [5627.]

19. Portion of an inscription of Her-ār-āa , a priest; below the hieroglyphic text is a transcript of the inscription in Demotic. [20,945.]

20. Large slab of calcareous stone inscribed in hieratic with a portion of the text of the Instructions of Amen-em-hat I to his son Usertsen I. [5623.]

On the sloping sides of the Case are exhibited:—

1. Semicircular ivory object, amulet (?) with rounded ends, inscribed with figures of the two-headed lion god Aker, heads of crocodiles, lions, serpents, a serpent-headed god holding a serpent in each hand, a beetle, a frog, the hippopotamus goddess Thoueris, etc. On the reverse, among other figures, is that of a hawk-headed leopard, with wings and a human head growing out of his back. A short inscription indicates that the object was made to give "magical protection to the lady of the house," whose name was SENEB . From Thebes. XVIIIth dynasty or earlier. Compare also 24,425, 24,426. [18,175.]

2. Stamp, with figures of the two **Nile-gods** uniting the South and the North, and the goddesses Nekhebet and Uatchet, in the forms of a vulture and a serpent, seated on clusters of papyrus and lotus plants [35,421]. **2a.** Ivory figure of a seated boy with the right hand raised to his mouth; on the base are linear designs of spirals and a name in hieroglyphs. Fine work [54,677]. **2b.** Head

of an ivory sphinx wearing a wig with uræus; the two paws are grasping a prostrate captive by the head. Very fine work. Presented by Mrs. Russell Rea, 1919 [54,678]. **3.** Ivory plaque from a box made in the form of a pylon of a temple [29,371]. **4.** Rounded plaque from a box, with a figure of Rā or Rā-Harmachis in relief. Fine work [38,183]. **5.** Ivory figure of a woman wearing a close-fitting cap and a pig-tail. Fine work [38,185]. **6.** Ivory seated figure of a boy [30,467]. **7.** Ivory hippopotamus [35,426]. **8.** Ivory figure of a god wearing the triple crown [35,423]. **9.** Ivory box in the form of a water-fowl, which is giving a fish to its young [5946]. **10, 11.** Portions of ivory spoons [5975, 5955]. **12–16.** Pieces of ivory coloured for inlaying [32,697, etc.].



Ivory amulet made for the lady Seneb. [18,175.]

17–19. Three ivory legs from a box made in the form of lions' legs [30,465, 30,466, 29,433]. **20.** Ivory spoon, the bowl of which is in the shape of the shell *Indina Nilotica* [5957].

31–68. A fine series of **spoons** made of wood, carved in various ornamental shapes, many being painted and inlaid. The most interesting are:—**36.** Spoon, the bowl of which is in the form of a duck, and the handle in that of a woman lying full length [38,186]. **47.** Bowl of a spoon carved with lotus flowers [5971]. **48.** Spoon, with flat, hollow-work handle, in which is a figure of a woman walking among lotus plants [38,188]. **49.** Spoon, with flat, hollow-work handle, in which is a figure of the god Bes [5954]. **50.** Spoon, with handle in the form of

a human hand and arm [5962]. **51.** Spoon, with bowl in the form of a vase, and the handle in that of a woman with an elaborate head-dress, who is carrying the bowl on her shoulder [37,924]. **52.** Spoon, painted with lotus flowers and inlaid [5965]. **53.** Spoon in the form of a lotus flower, with two buds on stalks [5966]. **56.** Double



37,924.



5966.

Spoons.

spoon, with bowls in the form of cartouches, and ornamented with designs of water-fowl and papyrus plants. In the flat handle are two figures of the god Bes. The substance in the spoon is wax [5953]. **63.** Spoon, with handle in the form of a flat fish [5952]. **65.** Spoon, with a handle in the form of a jackal [38,187]. **66.** Spoon, with the bowl

in the form of a fish, and the handle in that of a jackal, which is seizing the fish by its tail [5945].

69–96. Models of **hands and arms,** in ivory and wood. These objects are usually found lying on the breasts of mummies, and they appear to have been placed there with the view of procuring the "magical protection" of the gods for the dead. The finest examples are:— **74.** Ivory object, with one end terminating in the head of a ram or oryx [18,186]. **75, 76, 94, 95.** Ivory hands and arms with annular ornaments [20,859, etc.]. **78, 79.** Pair of horns, ornamented with incised lines [30,728, 30,729]. **83, 84.** Ivory hands and arms, ornamented at the wrists with heads of Hathor [20,779, 20,780]. **87.** Ivory scarab, inscribed  [30,730].

98–148. A large miscellaneous collection of bone and ivory objects, of various periods, from B.C. 1500 to the late Coptic Period. Among these may be specially noted:— **113–116. Theatre tickets** [14,493, etc.]. **128–131. Ivory boxes,** some of which are ornamented with annules [18,187, etc.]. **133.** Ivory box in the form of a pylon [16,021]. **134.** Round ivory box with a lid [38,246]. **136ff.** A collection of bone and ivory bracelets [26,741]. **147.** Round ivory box, in the shape of a two-eared vase, ornamented with incised lines [29,662]. **149–194.** A fine series of carved bone and ivory **plaques for inlaying** in boxes, with corner ornaments, etc. These belong chiefly to the Roman Period. **199.** Figure of a dog holding a bird in his mouth; his collar is of gold [13,596]. **200.** Bust of an Egyptian royal personage [35,422]. **201.** Head of Venus Anadyomene [20,995]. **221.** Ivory altar. Coptic Period [37,451]. **246, 247.** Handles of knives, with ends in the form of lions' heads [13,966, 14,467]. **251.** Head of a lion. Very fine work [38,197]. **260.** Ivory figures of Isis and Horus. Roman Period [26,225]. **262.** A deity in a shrine, holding a bull's head [20,875]. **267, 268.** Ivory pomegranates, coloured red [17,064, 18,189].

STANDARD-CASE N. Furniture, chairs, couch, table, etc.

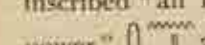
1st Shelf, West Side:—1. Wooden stand made in the form of the upper part of an obelisk. An inscription on one side of the pyramidion shows that it belonged to a priestly official in the temple of Amsu, or Menu, at Panopolis,

who was called P-senetchem-ab ; his father's name was Tches-Menu, and he held the office of second prophet of Menu. Pieces of wood were laid across the bars fixed to the sides, and offerings of food, etc., were laid upon them. [20,866.]

2, 3. Workmen's wooden stools. From Thebes. [2481, 2482.]

2nd Shelf:—4. Folding stool with legs terminating in heads of ducks inlaid with ivory. The seat, of which portions still remain, was made of leather. XVIIIth dynasty. From Thebes. [2477.]

5. Folding stool with legs made in the form of the legs of a lion; the seat was made of leather. [37,406.]

6. Leg of a stool or chair made in the form of a man-headed lion, or sphinx. The upper portion is ornamented with lotus flower designs, and the lower part is inscribed "all health, all joy of heart, all life and two-fold power" . Late period. [24,656.]

On the **floor of the case** are:—

7. Framework of a small **bed** or couch, with legs in the form of those of bulls. This object is probably unique. From Thebes. [18,196.]

8. Cushion or **pillow** stuffed with the feathers of water-fowl. From Thebes. [1571.]

9. Plaster-covered seat of a four-legged stool or chair made of interlaced tapes or "string." The plaster is painted a dull, dark red, and the centre is ornamented with a rectangular design painted in white, red, blue and green. XIXth dynasty. [2517.]

10. Wooden pillar, in the form of a lotus flower, from a canopy or shrine. [35,763.]

11. Painted wooden stand with bowl. [2470.]

1st Shelf, East Side:—12. Painted wooden four-legged stool or **chair,** which was provided with a leather seat. The pattern is intended to represent inlaid ivory buds, etc. The lower part of each leg is concave and is ornamented with a linear design in circles. From Thebes. XXIInd dynasty. [2473.]

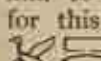
13. Hard wood four-legged stool or **chair,** with portions of the leather seat still remaining. The square holes in which the cross bars are fixed are filled up with plaques of

bone or ivory. The lower part of each leg is concave, and is carefully carved in circles. XVIIIth dynasty. From Thebes. [2474.]

14. Four-legged stool or chair, with ebony legs and cross-bars, ornamented and inlaid with ivory; the struts are made of ivory. The leather of the seat was coloured red or pink, and the ivory plaques in the legs were painted red. The lower part of each leg resembles that of the legs of 12 and 13. XVIIIth dynasty. From Thebes. [2472.]

15. Hard wood **folding stool**, with leather seat. The ends of the legs are in the form of ducks' heads, and are inlaid with ivory and ebony. XIXth dynasty. [29,284.]

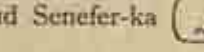
16. Hard wood, low, four-legged stool, painted white, with a seat made of interlaced rush-work. [46,705.]

17. Wooden **three-legged table**, which formed part of the furniture of a tomb. Painted on it is a figure of the goddess "Rennut, the lady of the *ka*" , seated under the branches of a vine laden with grapes. Before her is a table of offerings, on which we see a haunch of some animal, bread, cakes, etc. The line of inscription contains a prayer to Amen-Rā, king of the gods, and to Osiris, that they may provide funerary offerings for this table. The deceased was called Pa-per-pa (?) . The goddess Rennut was the goddess of the harvest. A rare and interesting object. XVIIIth dynasty. From Thebes. [2469.]

18. Portion of a chest ornamented with figures of animals, triangles, etc., in relief. [27,391.]

19. Sheet of glass on which were painted in gold the figures of the twelve **Signs of the Zodiac.** Græco-Roman Period. Presented by the Egypt Exploration Fund, 1885. [29,137.]

TABLE-CASE O. Jewellery, bracelets, rings, necklaces, etc. The following objects are worthy of note:—

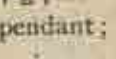
19. Gold spray, set with pearls [16,979]. **47.** Gold breastplate, with ends terminating in hawks' heads [16,980]. **50.** Gold heart, bequeathed by Dr. J. Anthony, 1895. **66.** Gold ægis of Bast, or Sekhmet. The goddess wears the solar disk with uræus. **69.** Two gold figures; late period. **72.** Gold plate, stamped with the cartouches Ka-en-Rā and Senefer-ka . **92.** Bust of a deity

wearing a disk. **94.** Green stone "Heart-scarab," set in a massive gold frame. **96.** Necklace of gold beads, with pendants symbolizing "millions of years." **101.** Jackal-headed gold pendant. **105.** Gold uræus, wearing the Teshert crown, symbolic of sovereignty over Lower Egypt. **107.** Pair of massive wire-work gold bracelets with serpents' heads; Ptolemaic or Roman Period. **114.** Gold Harpokrates. **116.** Plaque, with head of Hathor in relief. **132.** "Heart-scarab," with massive gold setting and collar by which to fasten it to the neck of the deceased; a blank space is left for the name of the deceased in the second line. **133.** Hawk of gold, with outstretched wings, inlaid with pieces of carnelian and lapis-lazuli; the claw grasps ☥ *shen*, the symbol of eternity.

134, 135. Pair of gold bracelets, inlaid with lapis-lazuli and blue paste. The centre scene represents Harpokrates sitting on a lotus flower between two uræi wearing disks. Inside is inscribed in hieroglyphs a short text which says that these bracelets were "made for the princess, "the daughter of the chief of all the bowmen, **Nemareth,** "whose mother was the daughter of the prince of the land "of Reshnes."



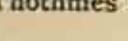
Nemareth was the descendant in the fifth generation of Buiu-uaua, a Libyan prince, and the father of Shashanq I, Shishak of 1 Kings xiv., 25, King of Egypt about B.C. 966 [14594, 14595].

136. "Heart-scarab," with massive gold setting and gold wire collar by which it was suspended from the neck. It was made for the royal scribe Renseneb . **137.** Gold necklace ornament, or pendant; it was probably used as an amulet case. The zig-zag ornamentation is a fine example of this class of work, and it should be noted that each small gold bead has been soldered on separately [24,774]. **138.** Gold pendant in the form of a king seated on a throne. The face was probably inlaid with lapis-lazuli, and the rich featherwork tunic, the collar and necklace, etc., with red, blue, and green paste. The ornament of the plinth of the throne, formed by sceptres and symbols of "life" , was filled

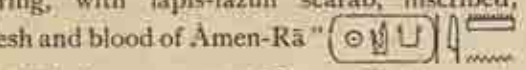
with coloured paste. The reverse of the pendant is carefully chased with delicate feather-work, the symbol of the union of the two countries, etc. XIXth dynasty, or a little later [16,529]. **140.** Flat gold bangle, with figures of various amulets and animals in gold and silver alternately; a very rare and interesting specimen of Egyptian jewellery [24,287]. **142** and **143.** Hollow gold scarabs, the bases of which are stamped with the prenomen of Thothmes III, or that of one of the priest kings. Modern imitations (?). Presented by T. Gibson, Esq., 1897. **154.** Portion of a fine gold fibula. **156.** Human-headed hawk, **symbol of the soul**, with outspread wings, inlaid with lapis-lazuli and mother-of-emerald [3361]. **157.** Portion of a gold pendant; two birds, standing one on each side of a cluster of lotus plants. **175.** Gold lion; fine work on the mane and tail [24,788]. On the base is inscribed . **176, 177.** Pair of gold lions, man-headed. **182.** Pendent head of Hathor, with necklace inlaid with white and blue enamel (?). The goddess wears a Sûdâni head-dress [15,031].

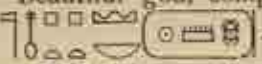
195. Fine green stone scarab, **with human face**, set in a plinth of gold. On the base of the plinth are stamped extracts from Chapters XXXB and LXIV of the Book of the Dead, and on the edge is cut, "King Sebek-em-sa-f." **Sebek-em-sa-f** was a king of the XIVth dynasty, B.C. 2300, and it is probable that this most important object was made for him. It was found at Kûrnah (Thebes) by Mr. Salt. The text of Chapter XXXB on this scarab contains some interesting variants:— . On the front of the plinth are some illegible signs. [7876.]

197–266. Gold rings, set with scarabs, plaques, etc., from the XVIIIth dynasty to the Roman Period. The most interesting are:—

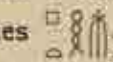
198. Gold ring, with lapis-lazuli bezel inscribed with the prenomen of **Thothmes III** . [2934.]

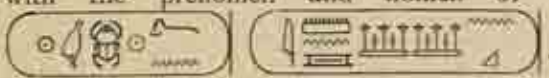
199. Gold ring, with bezel inscribed with a scorpion , and surmounted by a frog. [2923.]

201. Gold ring, with lapis-lazuli scarab, inscribed, "Maāt-ka-Rā, flesh and blood of Āmen-Rā" . Maāt-ka-Rā is the prenomen of **Queen Ḥatshepsut.** [2933.]

202. Gold ring, with rectangular lapis-lazuli plaque. On the one side is inscribed a "golden Horus" name of Thothmes III. , and on the other a man-headed lion crushes a prostrate foe with his paw. Above are the prenomen and titles of Thothmes III, "Beautiful god, conqueror of all lands, Men-kheper-Rā . [14,349.]

203. Plaque of millefiori glass, with a figure of a human-headed hawk, symbolic of the soul, set as a bezel of a modern ring. [20,871.]

204. Gold ring, set with a steatite scarab, inscribed with the name of **Ptaḥ-mes** , an official who was a *Sem* priest and the **high priest of Memphis.** [2939.]

217. Gold ring, set with a steatite scarab inscribed with the prenomen and nomen of **Shishak I,** . [14,345.]

222. Gold ring, inscribed with the name **Rā-neferu** . [36,467.]

223. Gold ring, inscribed **ΕΠ ΑΓΑΘΩ.** [26,322.]

225. Gold ring, set with a green stone scarab inscribed with four uræi and four cartouches containing the symbol of "life." [36,466.]

227. Gold ring, set with a scarab inscribed with the symbols of "life" , and "vigorous, healthy existence" . Bequeathed by Dr. J. Anthony, 1895. [23,429.]

228. Gold ring, set with a scarab inscribed with the figure of a scorpion. [27,732.]

233. Gold ring, with three uræi having the heads of Serapis, Isis, and Harpokrates; late Ptolemaic Period. [2965.]

234. Gold ring, on the bezel of which is inscribed a figure of a god holding a staff in his right hand; on his head is a cluster of lotus flowers (?). [26,326.]

236. Gold ring, on the bezel of which is inscribed a figure of a god with a serpent on his head, a scorpion in his left hand, and a staff or bow in his right. [26,323.]

237. Gold ring, inscribed with the name of **Ptolemy III,** son of Rā, . This is probably the official ring of a priest who belonged to one of the orders of priests established by Ptolemy III. [36,468.]

238. Gold ring, on the bezel of which is inscribed the figure of a goddess seated in a boat under a canopy, the pillars of which are made in the form of papyrus sceptres. [16,977.]

239. Gold ring, on the bezel of which is inscribed a seated figure holding the feather of Maāt, the solar disk with uræi, the symbol of "life" , and a flabellum . [32,723.]

240. Gold wire ring, set with a circular plaque, on which in relief, within a rectangular border, is a figure of the god Osiris. On the right of the frame is the headless hide of a bull suspended by the tail over a vase, which catches the blood, and on the left is the hawk of Horus. Ptolemaic period (?). [23,299.]

246. Gold ring, the bezel of which is inscribed with a figure similar to that of No. 234. [2948.]

247. Gold snake ring; Græco-Roman Period. [15,840]

248. Gold ring, the rectangular bezel of which is inscribed with , the emblem of the eight gods of the company of Thoth (?). [14,374]

249. Gold ring, with the bezel in the form of a rectangular plinth surmounted by a frog; on the base of the plinth is inscribed the figure of a cat seated on the symbol for gold . [2928.]

251. Gold ring, with a rectangular solid gold bezel; on one side is the figure of a king wearing the crown of the North, and on the other a seated figure of a man holding a flower in his left hand. On the edges are two ornamental borders. [2924.]

252. Gold ring, inscribed with the figure of the god Bes dancing. [17,822.]

266. Gold ring, inscribed with the prenomen of Amen-hetep III, King of Egypt about B.C. 1450 . Bequeathed by Ernest Hart, Esq., 1899. [30,446.]

267–289. A miscellaneous group of gold **ear-rings, bangles, plaques, pendants** for inlaying, a gold scarab, with ornamental design on the base, etc., of various periods.

290. Rectangular gold plate, stamped with hieroglyphs of birds, sceptres, royal dress and sacred symbols. [14,380.]

291–381. A miscellaneous collection of **silver rings,** pendants, bangles, figures of gods, etc., of various periods. Among them may be noted:—**329,** a leaden human-headed hawk, with outstretched wings, a rare and interesting object; **379,** a metal ægis of Bast, with part of the cord by which it was suspended from the neck of the wearer.

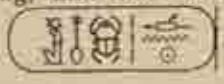
382. Sixty-four scarabs, beads, pendants, etc., made of agate, onyx, carnelian, lapis-lazuli, hard green stone, etc., many being set in gold frames of very fine workmanship, and one gold mount. They belonged to a princess of the XIIth dynasty, B.C. 2500, and were found at Dahshûr. [30,711.]

383, 384. Two gold **fish-pendants.** XIIth dynasty, B.C. 2500. [30,482, 30,483.]

385. Gold **soul** in the form of a human-headed hawk, with outstretched wings; the feathers were inlaid with paste. [14,376.]

386, 387. Two gold fish-pendants, inlaid with green stone. [30,484, 30,485.]

388, 389. Two gold and amethyst pendants for necklaces. XIIth dynasty. [30,477, 30,478.]

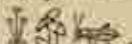
390. Silver ring, inscribed with the prenomen of **Amen-hetep IV**  [29,436.]



392. Silver ring, inscribed with the titles of an official who was scribe, president of the granaries, libationer, prophet of the fourth order, and flourished in the reigns of **Psammetichus** and **Shashanq (Shishak).** [24,777.]

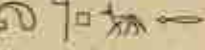
393. Silver ram's head, surmounted by a uræus. [18,300.]

394. Silver ring, inscribed with the name and titles of a priestly official. [32,575.]

398. Copper ring, inscribed  [17,740]

399. Copper ring, inscribed  [29,038.]

401. Silver ring, inscribed with the figure of a goddess seated in a boat. [2960.]

403. Silver ring, with rectangular bezel inscribed with the name of **I-[em]-hetep** , a seal bearer, and chief councillor of Amen-âpt (Amen of Thebes). [29,039.]

410. Copper ring, inscribed with the name of Tchet-hrâ  (Teôs). [2951.]

414. Silver bezel, inscribed with the name of Psammetichus, son of Neith, a priest, . [23,853.]

427. Gold-banded carnelian ring, the bezel of which is surmounted by the figure of a frog. [2929.]

429–445. Carnelian rings, the bezels of which are inscribed with figures of sistra, figures of goddesses and amulets, *e.g.*, , etc. These probably belong to the period of the XXVIth dynasty.

446–466. Carnelian scarabs, uninscribed. **467.** Carnelian turtle or tortoise. **468–560.** Scarabs in mother-of-emerald, lapis-lazuli, amethyst, etc., and miscellaneous figures, amulets, etc. Of special interest are:– **529.** Lapis-lazuli figure of the god Khnemu, and **554.** Hand from a hard, green crystalline figure of a man.

On the **east side of the case** is exhibited a very fine collection of necklaces of hæmatite, garnet, crystal,

amethyst, carnelian, agate, and other hard stone beads, which date from about B.C. 4200 to the Ptolemaic Period. The most interesting are:—

561. Necklace of hæmatite beads; Early Empire (?). [36,485.]

572. Necklace of garnet beads; Early Empire (?). [36,487.]

578. Necklace of round amethyst beads; before the XIIth dynasty. [35,458.]

579. Necklace of roughly cut crystal beads of various shapes; VIth dynasty or earlier. [18,647.]

582. Necklace of roughly cut amethyst beads; before the XIIth dynasty. [36,471.]

590. Necklace of amethyst beads, of very fine colours, with a gold hawk pendant. [22,895.]

596. Necklace of amethyst beads of various shapes; early period. [35,457.]

599. Necklace of amethyst beads, the ends capped with gold; XIIth dynasty. [32,220.]

600. Necklace of amethyst, having hollow-work gold beads, with *utchat* gold pendant. [34,867.]

607. Carnelian face, for inlaying in a plaque; very fine work. [25,564]

609. Necklace of carnelian beads, with pendants in the form of the symbol for "good luck" . [35,448.]

628. Necklace of round, flat carnelian beads, with serrated edges and pendants . [3103.]

630. Necklace of small carnelian beads, with pendants . [34,865.]

641. Necklace of carnelian, gold and agate beads of various shapes. [30,472.]

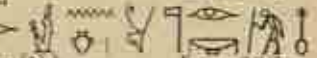
659. Gold ring. On the base are two kneeling figures supporting the prenomen of **Amen-ḥetep II** , and the sign for good luck . [54,549.]

660. Massive gold ring, inscribed with the prenomen of **Amen-ḥetep IV** (Aakhu-en-Aten, or Khu-en-Aten), . [37,644.]

661. Gold ring, with the signs  in wire-work relief, inlaid with lapis-lazuli. The work is similar to that executed at the present time on the Gold Coast, where the natives make gold rings with the Twelve Signs of the Zodiac running round them in wire work. [54,533.]

662. Gold ring, with a cartouche, with plumes in sunk relief. The inscription reads **User** . [54,459.]

663. Gold ring, inscribed with the name of the priest **Patpep** . [53,893.]

664. Gold ring, inscribed  (a prayer for long life for the king (?)). [51,088.]

665, 666. Stone scarabs mounted in gold rings; on **666** is the figure of a king slaying a foe. [43,053, 43,395.]

667. Gold rectangular plaque, inscribed with the name of the Ethiopian Queen **Shep-en-Upt,** , high priestess of Amen, early in the eighth century B.C. From a foundation deposit at Thebes. Presented by Mrs. Margaret Hole, 1919. [54,523.]

668. Gold spray, inlaid with carnelian, lapis-lazuli, etc. XIIth dynasty. [54,460.]

679. Copper ring, with inlaid bezel, inscribed . [43,425.]

TABLE-CASE P. Amulets, Necklaces, Pendants, etc. On the west side of this case is exhibited a large and important series of **Egyptian amulets**, *i.e.*, objects and ornaments which were worn to protect the human body, either living or dead, from baleful influences and from the attacks of visible and invisible foes. The word amulet is derived from the Arabic, and means "that which is worn," but it has been somewhat loosely applied to any talisman or ornament to which supernatural powers are ascribed. The Egyptians employed amulets in large numbers for the protection of the dead, and they placed them either on the mummy itself, or between the mummy swathings; the use of amulets probably dates from the end of predynastic times, and it seems as if it was believed even in the earliest

period that in the stones which were selected magical powers were inherent. When inscribed with the names of gods, or with magical formulæ of a certain character, the power of amulets was thought to be irresistible. The common name for words of power of all kinds is "hekau" , and whether they were inscribed upon amulets, or merely recited over them, the effect was the same. The earliest use of "hekau" is mentioned in a text which was copied upon a wall in the tomb of King Unás (line 584), king of Egypt, about B.C. 3300.

1–45. Carnelian, red jasper, and red glass amulets of **Isis** , made in the form of a group of the internal organs of the body of Isis. This amulet is commonly called the **Buckle of Isis,** and endowed the wearer with the "blood of Isis, and the strength of Isis, and the power of Isis." It was believed that it would protect the wearer from every kind of evil. The texts inscribed on 21, 22, 28, 30, etc., are portions of the CLVIth Chapter of the Book of the Dead. The three finest examples are 21, 22 and 30; the last-named was made for the scribe Mes .

46–68. Amulets of the **Snake's head** . These were placed in tombs, to prevent the deceased from being bitten by snakes in the Underworld, and some are inscribed with portions of the XXXIVth Chapter of the Book of the Dead. This amulet appears to have been associated with Isis.

69–136. Amulets of the **Heart** , in carnelian, lapis-lazuli, mother-of-emerald, breccia, steatite, etc. These amulets were connected with Chapters XXVII–XXXB of the Book of the Dead, and they were supposed to bring to the wearer the protection of these all-powerful compositions.

138–140. The Amulet of the **Menát**  was symbolic of nutrition, strength, and the powers of generation and reproduction.

142, 143. The Amulet of the **Human-headed Fly** conferred on the wearer the power to ascend to heaven, like a certain species of fly which was associated with Rā.

145–187. The Amulet of the **Tet** . This object has been commonly thought to symbolize the tree trunk in which Isis concealed the body of Osiris. Some think that the four bars represent the four branches of the great World-Tree.

and typify the four cardinal points. But there is something else represented by this object, namely, the lower part of the backbone of Osiris, which was believed to form the seat of his virility. The oldest form of it is . Later, this was placed on the tree trunk of the old god of Busiris, thus, , and at a later period the conventional form became . The "setting up of the Tet" was a ceremony which was performed annually with great reverence at Busiris in the Delta, and at Abydos in Upper Egypt, and it was always associated with the building up of the backbone, and reconstitution of the body of Osiris. It was worn as a symbol of "stability," and the amulet was sometimes inscribed with the CLVth Chapter of the Book of the Dead.

188–237. The Amulet of the **Papyrus Sceptre**  was intended to give youth, vigour, virile power, etc., to the wearer. In late times it typified the power of Isis, who derived it from the god of harvest, and it was worn as a symbol of sound health; it is sometimes associated with Chapters CLIX and CLX of the Book of the Dead.

239–268. The Amulet of the **Pillow**  is usually made of hæmatite, and is inscribed with the text of the CLXVIth Chapter of the Book of the Dead; it symbolized the "raising up of the head" of the deceased, and it was placed with the dead to prevent the head from being carried away.

270–277. The Amulet of the **Cartouche** , *i.e.*, of the oval made of rope tied into a knot at one end, which is depicted on the monuments, and which encloses the names of royal personages, is the symbol of the "name" of a man or woman, and it was worn with the view of preventing the name from being blotted out in the next world.

278–302. The Amulet of the **Two Plumes** , with and without the cartouche, symbolized the power or height of heaven, and of the great gods of light and air, *e.g.*, Shu, Amen, etc.; when the feathers refer to the two Maāt goddesses they signify right or truth.

306–336. The Amulet of the **Nefer**  signifies "good luck," "happiness," and cognate ideas.

337–471. The Amulet of the **Utchat**  is symbolic of the Eye of Horus, and was intended to bring the

wearer strength, vigour, protection, safety, good health, etc. When two Utchats are together  they typify the Sun and the Moon. The word *utchat* means primarily "strength," and it was applied to the Sun at the summer solstice, *i.e.*, when it was in its greatest strength and was most powerful on earth.

472–501. The Amulet of the **Two Fingers** appears to have reference to the two fingers, index and medius, which Horus stretched out to help his father up the **ladder** which led from earth to heaven. Concerning Pepi I, king of Egypt about B.C. 3300, it is said in a text, "Pepi hath gathered together his bones, he hath collected his flesh, and he hath gone quickly into heaven by means of the Two Fingers of the god of the Ladder" (*i.e.*, Horus). This amulet is found in the interior of mummies, and is usually made of obsidian or hæmatite.

505. The Amulet **Pesh-ken,** surmounted by the head of a goddess. The exact signification of this amulet is unknown, but it appears to have been connected with the idea of birth. The object represented by it is probably some flint instrument used by midwives.

510–520. The Amulet **Sma**  symbolizes healthy breathing and physical happiness.

521–552. Amulets of the truncated **pyramid** or sun-stone in a sun-temple, surmounted by the solar disk. It probably symbolized stability and duration. **528** appears to have the name of the god Amen-Rā, , cut on the base.

555–564. The Amulet of the **Angle** symbolizes rectitude.

565–577. The Amulet of the **Plummet** symbolizes moral integrity. Its complete form is .

578–594. Mother-of-emerald plaques, which were intended to be inscribed with extracts from the famous "Chapter of the Heart" (XXXB) of the Book of the Dead.

595–621. The Amulet of the **Sun's Disk** on the horizon symbolized strength, power, new birth, resurrection, etc.

622–718. A miscellaneous group of amulets in carnelian, red stone, lapis-lazuli, etc. One of the most interesting of these is **626,** which is in the form of an **elephant**; **644** represents a bull being attacked by some wild creature, probably a serpent. The exact use of

the red stone and red faience **split rings** and their signification are unknown.

In the east side of the case is exhibited a fine collection of **necklaces**, belonging to various periods between B.C. 1700 and A.D. 100. The most interesting are:—

741. Necklace of variegated glass beads and carnelian *nefer* pendants. **742.** Necklace of small gold and stone beads, with scarabs, and gold pendants in the form of fish. **751.** Necklace of small gold and stone beads, with *nefer* pendants in gold, carnelian, porcelain, glass, etc. **753.** Necklace of garnet and amethyst beads. **757.** Necklace of carnelian and garnet beads, with pendants in the shape of hands , fish , utchats , wasps , etc. **758.** Necklace of carnelian and amethyst beads, with gold pendant inscribed with figures of Mut and Khensu. **760.** Necklace of gold, lapis-lazuli and other beads, with metal shells, and pendants in the forms of locks of hair, fish, and the lotus, to which is attached the emblem of millions of years . **762.** Necklace of carnelian beads, with bud and lizard pendants in gold. **763.** Necklace of blue-glazed faience beads, with a gold knot-fastening. **766.** Necklace of gold and carnelian beads, with inlaid pendants in the form of the fruit of the persea tree. **767.** Necklace, with scorpion and "millions of years" pendants  in gold. **768.** Twenty-two lapis-lazuli and agate (?) beads, each banded with gold. **784.** Necklace of carnelian beads capped with gold, with gold pendants inlaid with topaz and garnet, and a double fish with three pendent uræi; Greek or Roman Period. **791.** Necklace of a triple row of annular gold beads, with gold chain fastenings terminating in lapis-lazuli knobs. **792.** Necklaces of gilded glass beads, some of which are fluted. **797.** Necklace of gold beads, with a pendant in the form of a vase or heart. Many of the other necklaces here exhibited are worthy of examination, for they well illustrate the pitch of perfection to which the art of making glass and porcelain beads was carried in the Ptolemaic and Roman Periods. Under the Greeks and Romans variegated glass beads were greatly in fashion, and the use of the stones which were associated with the dead by the ancient Egyptians was not so widespread as in the dynastic period.

FIFTH EGYPTIAN ROOM.

THE collection of Egyptian antiquities exhibited in this room contains about nine thousand nine hundred and fifty objects, and they illustrate the arts and crafts of the Egyptians during the best periods of dynastic civilization. **Wall-Cases 246-248** and **205-207** contain a large and important series of **soul-houses**, *i.e.*, models of the houses in which the deceased hoped to live in the Other World; **mud bricks** stamped with the names of Thothmes I, Thothmes III, Amen-hetep III, and Rameses; **chairs** and other articles of **furniture**; rush-work **baskets** and **Cippi of Horus**, which were buried under or placed in houses to keep away evil spirits. **Wall-Cases 208-223** contain a splendid series of painted wooden **funerary memorial tablets**, models of **boats** for ferrying the dead across the Nile to the cemeteries on the Western Bank, a very fine and important collection of inscribed **portrait figures** dating from the IVth dynasty to the Roman Period; **agricultural implements**, etc. **Wall-Cases 224-229** contain a very fine comprehensive series of objects in blue- and green-glazed **Egyptian porcelain** of all periods. In **Wall-Cases 230-245** are series of figures of all the important **gods of Egypt** and sacred birds, animals and reptiles, in bronze, wood, porcelain and plaster. This collection of Egyptian gods is probably the finest in the world. On the top of the Wall-Cases are painted plaster casts of Isis and Osiris, large earthenware jars for wine and grain, and the framework of a wooden ceremonial boat. On the walls above the Wall-Cases are exhibited the following **painted plaster casts made by the late Mr. J. Bonomi** at the expense of Mr. Hay:—

1. King Seti I (XIXth dynasty) offering vases of incense to Amen-Rā, who promises to give him all "good and beautiful and pure things." From the Tomb of Seti I, in the Valley of the Tombs of the Kings at Thebes.

2. King Seti I, wearing the triple crown and receiving the gifts of life, stability and health from Rā the Sun-god. From his tomb at Thebes.

3, 5. Figures of Seti I dressed as a priest.

4. Seti I in his chariot attacking the Tahennu, or Libyans, and trampling them under his horses' hooves.

6. King **Seti I,** "lord of diadems, lord of the two earths" (about B.C. 1366) being led into the presence of Osiris, the judge of the dead, by Horus. Behind Osiris stands his sister Isis. From the tomb of Seti I, in the Valley of the Tombs of the Kings of Thebes.

7. King **Thothmes II** (about B.C. 1600) in the presence of a god. Above the heads of his followers are inscribed the king's titles.

8. Figure of an Egyptian king (Seti I?) wearing the White Crown.

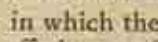
Above Wall-Case 207 is a large **wooden door** from the hall of the tomb of the priest **Khensu-ḥetep** . On it is cut a scene in which the deceased is represented in the act of making offerings to Osiris Khenti Amenti, in the presence of the goddess Hathor, Lady of Amentett, or the Other World. The door is made of sycamore wood, and the planks are fastened to the cross pieces by wooden pegs. The door turned in a stone socket on the pivot which is seen projecting downwards on the right. From Thebes (?). XVIIIth dynasty. Length, 8 ft. 4 in.; breadth, 3 ft. 8 in. [705. Old number H.S. (*i.e.*, Henry Salt) 106.]

TABLE-CASES A and C contain **tools and weapons** in bronze, stone, and wood; in **Table-Case B** is a good collection of papyrus and leather **sandals and shoes**; in **Table-Case D** are glazed porcelain **necklaces and bead work.** In **Table-Case E** are **musical instruments,** inscribed **shells,** instruments for performing the ceremony of **Opening the Mouth,** and specimens of **modern imitations** of Egyptian antiquities. **Table-Case F** contains selected **figures of gods** in lapis-lazuli, crystal, gold and bronze; specimens of **foods and fruits**; and objects in **glass,** both opaque and transparent. **Table-Case G** contains objects connected with **spinning and weaving,** specimens of Egyptian **linen work,** spindles, reels, wheels, carding combs, etc. In **Table-Case H** is a fine selection of **decorated linen work** from the sepulchral mouthings found at Akhmîm (Panopolis). On the east side of the case are specimens of **silk cloth** with Kûfî (early Arabic) inscriptions. In **Table-Case I** is a long series of inscribed Gnostic gems and amulets, and in **Table-Case J** are glazed porcelain amulets, beads, etc.

WALL-CASES 206, 207. Shelf 1. 1. Stele of Pata-Amen, priest and overseer of the artificers of the House of Amen, painted with a scene representing the deceased

offering to Osiris. XIXth dynasty [8484]. **2.** Painted stele without name [8490]. **3.** Painted stele of Hersanmehit (?), inscribed with a prayer for funerary offerings . XXVIth dynasty [29,422]. **4.** Stele in the form of a pylon made for Pen-nub, a legal official. On the back is cut a prayer to Ptaḥ, lord of Maāt. XXIInd dynasty [8497]. **5.** Stele, with a scene representing the deceased, Âa-pehti, **adoring Set**, the Principle of Evil, who is here called "Âa-Pehti," "lord of heaven" [35,630]. On the back of the case is a series of funerary tablets of the late period.

Shelf 2. A fine collection of stone **Cippi of Horus.** Between the Saïte and Roman Periods, *i.e.*, between B.C. 600 and B.C. 20, the Egyptians employed as **talismans for the protection of houses** and other buildings small rounded stone stelæ, with projections at the feet, whereon stood figures of Horus in the form of the "aged god who reneweth his youth." To this class of objects the name **Cippi of Horus** has been given. The god stands with each foot on the head of a crocodile, and in his hands he grasps serpents, scorpions, gazelle, etc., which typify powers of evil; on his right and left are symbols of Upper and Lower Egypt. Above his head is the head of Bes, who here symbolizes the aged Sun-god, who becomes young again under the form of Horus. On each side of the sculptured figure of the god is a series of mythological scenes, all of which have reference to the power possessed by Horus over noxious animals and reptiles and evil spirits. On the back and sides of the cippi are inscribed series of magical texts, which usually tell the story of how Horus was restored to life after he had been stung to death by a scorpion. The most interesting examples are:—**1.** Large wooden cippus, painted black with inscriptions in yellow, surmounted by a head of Bes. The texts are extracts from those found on the Metternich Stele [958]. **2.** Black stone (basalt?) cippus with well-cut figures of Horus, Isis, Serqet, Thoueris and other deities, and several extracts from magical texts cut in hieroglyphs. Ptolemaic Period [36,250]. Smaller typical examples with hieroglyphic texts are 959 and 27,374. **3.** A series of **baskets** for holding bread, fruit, etc. Of special interest are the two large baskets 6026, 6027; the small vase-shaped basket with decorations in coloured straw [38,552]; and the small basket decorated with blue-glazed beads [16,058].

Shelf 3. A fine collection of **models of very early Egyptian houses** with courtyards, dating from the Archaic Period. They were placed in the tombs, and it has been thought that by using magical formulas and spells, the deceased believed he would be able to cause them to increase in size and become suitable habitations for beings of the Other World. They are commonly known as "soul-houses," or "spirit-houses." The most interesting are :—

4. Model of a house, or half of a tomb, with the offerings in front of it; in the middle are two gutters for carrying off the blood of the slain beasts. VIth dynasty. [36,374.]

5. Stone **model of a mastabah tomb** of the VIth dynasty. The roof is supposed to be removed, and the spectator to be taking a bird's eye view of the interior. The rectangular cavity represents the tomb chamber, and the round hollow on one side of it is apparently intended to represent the pit which leads to the mummy chamber. The meaning of the smaller perforations is not apparent. On the sides are modelled the false doors of the mastabah and the characteristic crenellations of its brickwork. VIth dynasty. [36,903.]

6. Baked clay **model of the front of a tomb,** with a colonnaded entrance, and offerings in front. In the centre of the court is the rectangular tank for libations, blood from the victims, etc., with a single overflow gutter. VIth-XIIIth dynasty. [32,613.]

7. Model of a house with two rooms, each having a separate entrance; above is a flat roof (not represented), with a staircase leading up to it on one side. Against the opposite wall stands a bench with three *zirat*, or jars for filtering water, and in front are the offerings and a tank with two gutters. VIth dynasty. [32,609.]

8. Model of a two-storeyed house. The main entrance is in the centre of the front, and admits to the lower storey only; the upper storey, which consists of a single small room, in front of which stands a water-jar, is approached by a staircase outside the house, and is drained by a gutter which passes through the side wall. The lower storey is lighted by a single window, having a single columnar mullion. In the courtyard are the offerings. XIIth dynasty. [32,610.]

9. Model of a two-storeyed house, with two staircases leading to the upper storey, and continued up to the roof;

the house is provided with a balcony. In the courtyard are the offerings. XIIth dynasty, or earlier. [22,783.]

10. Model of a **hut** with a rounded roof; against a wall in the courtyard is a bench with water-pots, and in the yard itself is a tank with a gutter by which the blood of the victims was removed. Near the tank are the offerings. VIth dynasty. [32,612.]

11. Model of a **house and courtyard,** enclosed by a high wall, with a staircase leading up to the roof. In the courtyard are the offerings, including an ox with the feet tied together, and a pillar altar. The gutter passes through the wall by two openings. VIth–XIIth dynasty. [32,611.]



Model of a House. [32,610.]

12. Model of a **hut,** containing a bench, and supported by a central pillar. On the left is a stand for water-jars, and in the space before the hut is the figure of a man seated on the ground, and pouring out wine from a large vessel; round about lie the offerings. The courtyard is provided with a double gutter. XIIth dynasty, or earlier. [22,782.]

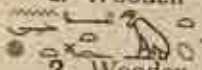
13–16. Four models of houses in stone and clay. After the XVIIIth dynasty. [2462, 18,324, 27,526, 36,904.]

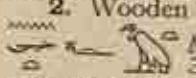
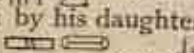
17. Model of a circular Sûdâni hut with a rectangular opening to serve as entrance; it is made of mud and chopped straw [47,374.]

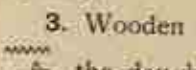
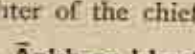
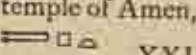
On the **floor of the case** is a series of baked earthenware models of **tablets of offerings** or **altars** of the Archaïc Period. They are in the form of circular and rectangular plates or dishes with models of sacrificial offerings upon them, *e.g.*, oxen for slaughter with their feet tied together, haunches of meat, bread, cakes, etc. Typical examples are 43,444, 43,446 and 46,608.

WALL-CASES 208–222. Upper Shelf. On this shelf, and on the back of the case, are exhibited a large and miscellaneous collection of painted wooden **sepulchral tablets**, and an important group of models of **funeral boats.** The **tablets,** or stelæ, are of a late date, *i.e.*, from about B.C. 1300 onwards, and the greater number belong to the period which lies between the XXVIth and XXXth dynasties. Being imitations of the fine stone stelæ of the earlier period of Egyptian history, they have rounded tops, which were intended to represent the vault of heaven, and have figures of the gods of the dead painted upon them, with dedicatory inscriptions beneath them after the manner of the costly stone stelæ. When of a large size, wooden stelæ were mounted on bases, and placed either at the head or foot of the coffin; and when small they were placed inside it. At the top of the stele we usually find the winged sun , the emblem of the god Horus of Behutet , *i.e.*, the Sky-god. Beneath this comes a representation of the deceased, who is seen making offerings either to Rā, or Osiris, or to the principal gods of the company of Osiris, or to the four children of Horus; he is often accompanied by his wife, and sometimes by his sons and daughters also. The texts beneath these scenes are of two kinds, that is, they are either hymns to Rā, in which the deceased asks the god for permission to enter the Boat of Millions of Years, and to travel with him, or prayers to Osiris, Anubis, etc., that the customary funeral offerings may be made to the *ka* , or "double," of the deceased at the appointed seasons for ever. In the case of tombs which were visited by the relatives and friends of the dead, these were expected to repeat the prayers which were inscribed on the stelæ, for it was a matter of common belief that the repetition of such funerary prayers would bring an abundance of sustenance to the deceased in the next world. The elaborately painted pictures of offerings

representing oxen, feathered fowl of various kinds, vegetables, fruit, flowers, wine, milk, incense, linen garments, unguents, etc., were believed to turn into food, etc., for the *ka*, or double, as soon as the proper words of power were uttered, either by the deceased in the Underworld or by his friends and relatives upon earth. The funerary tablet was a very important piece of tomb furniture, for the *Ba*, or heart-soul, of the deceased was supposed to take up its abode at times either in the tablet or in the figure of a human-headed hawk which was often placed upon it.

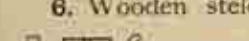
1. Wooden stele of a daughter of **Nekht-f-Mut** . XXIInd dynasty. [35,895.]

2. Wooden stele, with a figure of **Nekht-f-Mut** , a "divine father" of Amen, the son of **Utchat-Amen-mes** , worshipping Rā-Harmachis; he is accompanied by his daughter, "the lady of the house," **Shepu-en-Ast** . XIXth dynasty. [37,899.]

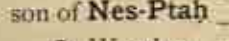
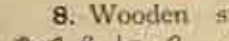
3. Wooden stele of **Nes-ther-en-Maāt** , the daughter of the chief clerk of the works in the temple of Amen, **Ānkh-pa-khraṭ** , and **Theshepet** . XXIInd dynasty. [8450.]

4. Wooden stele of **Peṭa-Khensu** , an official of the temples of Amen-Rā and Khensu at Karnak; the deceased is represented with a large dish of offerings, and a cake in the form of a crescent moon, symbolic of Khensu, upon his head. XXVth dynasty. [35,896.]

5. Wooden stele, with a figure of the lady **Ḥetep-Amen** , the daughter of the priest of Menthu, **Māpu** , and of **Nares** , addressing Rā-Harmachis and Osiris. From the feet of the former god springs a bearded serpent; the deceased is represented coming from the east  to the west , where the Underworld was supposed to be situated. XXth dynasty. [8453.]

6. Wooden stele of **Nes-Ḥeru** , son of **Peseshet** and **Qebâakhu** , with a similar scene. XXVIth dynasty. [21,636.]

7. Wooden stele of the priest **Nes-pua** , son of **Nes-Ptaḥ** . Ptolemaic Period. [8473.]

8. Wooden stele with a figure of **Pa-shere-Aset**  adoring Rā-Harmachis, Isis, and the four children of Horus, each of whom holds a palm branch instead of the ordinary sceptre . Early Ptolemaic Period [8459].

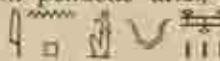
9. Wooden stele of the lady **Qeresâ** , daughter of **Tha-en-rut** , and **Thes-Mut-per** , with a similar scene. XXXth dynasty. [22,918.]

10. Portion of a wooden stele, with a figure of **Âst-[em]-Khebit** , a sistrum-bearer of Amen, the daughter of a lady who held the same office, adoring Rā-Harmachis, Kheperâ, Shu and other gods. On the back is a scene in which light is represented falling from the sun on the horizon, with the signs for the East and West, , on either side. Ptolemaic period. [8481.]

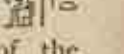
11. Wooden stele of the divine scribe and governor **Ḥeru-â** , who stands in adoration before Rā-Harmachis and Temu; each god stands in a shrine. The text below consists of two hymns, one to the rising and one to the setting sun. XXIInd dynasty. [8455.]

12. Wooden stele of **Ânkh-f-en-Khensu** , the son of **Bes-Mut** , and **Ḥetep Âmen** , with figures of the deceased adoring Rā-Harmachis and Âtmu. Bes-Mut was a priest of Amen-Rā and of . XXVIIth dynasty. [22,919.]

13. Wooden stele, with a figure of the sistrum-bearer of Bast, **Nehem-s-Rā-taui** , adoring Osiris and five of the gods of his company. XXIInd dynasty. [8477.]

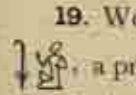
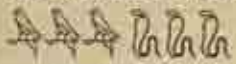
14. Wooden stele of the sistrum-bearer **Ta-heb** , the son of **Peṭa-Åmen-neb-nest-taui.** In the rounded portion of the tablet are:—The winged disk, with pendent uræi, and the two jackals **Ânpu** and **Up-uat** . In the first register the soul of the deceased, in the form of a human-headed hawk , is making offerings to Rā, Kheperā, Shu, and five other gods, and in the second the deceased is standing in adoration before Osiris, Horus, and five other gods. On the back of the tablet is a scene similar to that already described under 10. XXIInd dynasty. [8465.]

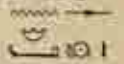
15. Wooden stele of **Tcha-set-hem** . Above the text the mummy of the deceased, with the soul hovering over it, is seen lying upon its bier, in the presence of Isis, Nephthys, and the four children of Horus; below it are the magical symbols *tet* and *thet* , the emblems of the East and West, and the gods Khnemu, Thoth, Shu, and Tefnut holding knives. Ptolemaic Period, [8486.]

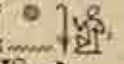
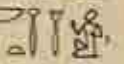
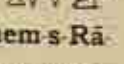
16. Wooden stele of **Basa-en-Mut** , a priest of Menthu, lord of Thebes, the son of **Nes-pa-señ**  and **Shepset-āru-ru** . The upper portion contains figures of the deceased adoring Temu and Rā-Harmachis, and beneath are two hymns to these gods. XXIInd dynasty. [22,915.]

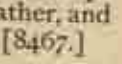
17. Wooden stele of **Sheps-seher-āb-Åset** , commander of the crew of the boat of Åmen, with figures of the deceased adoring Rā-Harmachis and Åtmu. XXIInd dynasty, or later. [8457.]

18. Wooden stele of a priest, who is represented in the act of adoring the dead sun-god **Af**, who is seated in his boat, and a company of nine gods, with Rā at their head, and Osiris and five of the gods of his company. Late Saite Period, about B.C. 400. [8466.]

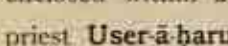
19. Wooden stele of **Seḥetep-Khensu** , a priest of Horus. In the upper portion the deceased, who is introduced by Anubis, is seen adoring Osiris, Isis, and Nephthys, and in the prayer below it is stated that he was attached to the service of all the gods and goddesses  of Edfû. Ptolemaic Period. [32,199.]

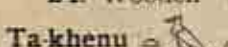
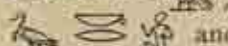
20. Wooden stele of **Neḥem-s-Rā-taui**  . In the upper portion are the two jackal-dogs of the South and North; a figure of the deceased adoring the dead sun-god **Af**, who stands in his boat within a shrine formed by the Serpent-god **Meḥen**, and is piloted by Harpokrates; and two scenes in which the deceased is adoring Osiris at morning and evening. This stele was originally prepared for a man, the name of the deceased lady being added later. XXIInd dynasty. [8470.]

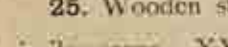
21. Wooden stele of **Pekha-Khensu** , a scribe in the service of the goddess Serg (Selk) , the son of the priest of Amen, **Peṭa-Amen-neb-nest-taui** , and of the sistrum-bearer of Amen-Rā , **Neḥem-s-Rā-taui**. In the upper register the soul of the deceased is seen adoring Rā and his company, who are seated in the Boat of Millions of Years, and below the deceased worships Osiris, Isis, Nephthys, Horus, the avenger of his father, and Hathor. XXIInd dynasty. [8467.]

22. Wooden stele of **Uaḥ-ab-Rā** ; spaces are left blank for the names of his father and mother. In the upper part of the stele, below the winged

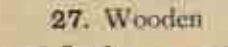
disk and jackals, the deceased is seen adoring the dead Sun-god Åf (Hefu ) and Osiris and his company of gods. XXVIth dynasty. [8464.]

23. Wooden stele, with a small painted tablet enclosed within a double pylon, in relief, in which the priest **User-ā-ḥarua** , the son of **Peṭa-Åst,** is represented adoring Rā-Harmachis and Maāt. XXth dynasty. [8482.]

24. Wooden stele, with the figure of the lady **Ta-khenu** , the daughter of **Bakren**  and **Ta-bak-en-Khensu** , adoring Osiris, Isis, Nephthys, and the four children of Horus. XXIVth dynasty. [21,637.]

25. Wooden stele of **Åri-seb-åru** , with a similar scene. XXXth dynasty. [35,625.]

26. Wooden stele, with a figure of **Maat-Ḥeru-Ru** , adoring Rā-Harmachis, Isis, and other deities. Ptolemaic Period. [8478.]

27. Wooden stele of **Ānkh-f-Khensu** , son of **Bes-Mut** , with figures of the deceased adoring Rā-Harmachis and Åtmu. The text below consists of two hymns addressed to these deities. XXVIth dynasty. [22,914.]

28. Wooden stele, with a figure of a deceased person, whose name is illegible, adoring the god Osiris and a number of the gods of his company. Ptolemaic Period. [8469.]

29. Wooden stele of **Åri-åru-nekht-tcha** , son of **Menth-åri-ṭas** and **Shepset-Åset-urt** with a similar scene. XXXth dynasty. [8458.]

30. Wooden stele, with a figure of the "divine father," **Peṭaās** , surnamed **I-em-ḥetep** , the son of **Pekhar-en-Khensu** , adoring Rā-Harmachis and Ātmu, the Sun-gods of the morning and evening. XXIst dynasty. [8456.]

31. Wooden stele of **Pa-ḥep-ḥa-Menthu** , son of **Āmen-ārī** , and **Tcheṭ-Ast-ārī-āst** , with a figure of the deceased adoring Osiris and some of the gods of his company. XXXth dynasty. [8476.]

32. Wooden stele, with a figure of the priest **Nes-p-sekher** , the son of **Tcheṭ-Tehuti-āuf-ānkh** , and **Set-ārī-bā-ur** , adoring Rā-Harmachis and Ātmu, *i.e.*, the morning and evening sun. The deceased and his father held the same offices of keeper of the beer cellar and poulterer, and each was the chief cook in the temple of Āmen. From Akhmîm. XXth dynasty. [36,504.]

33. Wooden stele of a priest of Āmen-Rā, with a figure of the deceased adoring Rā-Harmachis. XIXth dynasty. [8451.]

34. Wooden stele, with figures of **Neb-Āmen** , a judge of appeal, and his brother **Āui** , adoring "Āmen-Rā, the beautiful prince," who is represented in the form of a ram. XIXth dynasty. [8485.]

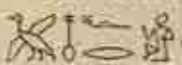
35. Wooden stele, with a figure of **Ta-qes** , a singing woman of Āmen-Rā, adoring the triune form of the Sun-god. XXth dynasty. [27,332.]

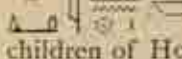
36. Wooden stele of **Nes-qa-shuti** , son of **Qāḥa**  and **Mut-ā** , with a figure of the deceased worshipping Osiris, Isis, Neheb-kau,

Nephthys, and the four children of Horus, who stand on a lotus flower. XXVIth dynasty. [8479.]

37. Wooden stele, with a figure of the lady **Her-ari-su** , adoring Osiris and four solar gods. Late Ptolemaic Period. [8472.]

38. Wooden stele, with a figure of the priest **Tchet-Menthu-auf-ānkh** , the son of **Nini** , adoring Rā-Harmachis, Isis, and the four children of Horus. XXIInd dynasty. [8460.]

39. Wooden stele of **Ṭunf-pa-nefer** , son of Peṭa-Asar, with a figure of the deceased adoring Rā-Harmachis and Isis. XXVIth dynasty. [21,639.]

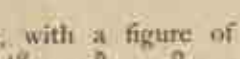
40. Wooden stele of **Peṭa-Amen-Rā-neb-Uast** , with figures of Osiris and the four children of Horus. Ptolemaic Period. [8471.]

41. Wooden stele of **Maatiu-āriu** , with figures of the deceased and his wife adoring Rā and the four children of Horus. XXXth dynasty. [8474.]

42. Wooden stele of **Tchet-ḥrā**  with a figure of the deceased adoring Osiris and certain of his gods. XXXth dynasty. [8475.]

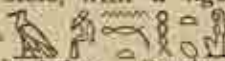
43. Wooden stele, with a figure of the lady **Neḥems-Bast** , the wife of **Peṭa-Amen-[neb]-taui** , who had predeceased her, worshipping Rā-Harmachis. XXIInd dynasty. [22,916.]

44. Wooden stele of **Taiāu-khraṭ** , a singing woman in the temple of Amen. XXth dynasty. [8447.]

45. Wooden stele, with a figure of the priestess of **Amen-Sheps-en-Aāḥ** , worshipping Rā-Harmachis. XIXth dynasty. [25,262.]

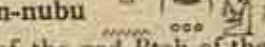
46. Painted stone stele, with the figure of an unnamed priest adoring Osiris, Isis, Nephthys, Mestá, and Tuamutef. Ptolemaic Period. [8490.]

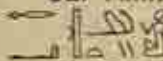
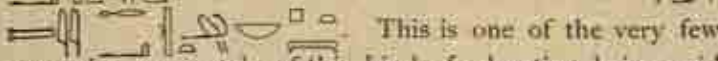
47. Wooden stele, with a figure of **Pa-ṭa-Ámen** , a priest of Amen, and the overseer of the artificers of the temple of Amen, offering incense to Osiris. XXth dynasty. [8484.]

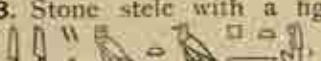
48. Painted stone stele, with a figure of the lady **Ta-sheret-en-Meḥet** , adoring Rā-Harmachis, Isis, and Nephthys. Persian Period. From Abydos. [29,422.]

49. Wooden stele, with a painted figure of the lady **Nes-Ḥethet** , worshipping Rā-Harmachis. XIXth dynasty. [22,917.]

50. Wooden stele, with a figure of the lady **Tchet-Bast** , worshipping Rā-Harmachis and Osiris; the deceased was a temple woman of Amen. XXIInd dynasty. [8452.]

51. Painted stone stele, in the form of a pylon, made for the judge of appeal  **Pen-nubu** ; within the shrine is a seated figure of the god Ptaḥ of the "Beautiful Face." XXIst dynasty. [8497.]

52. Painted stone stele, with a figure of **Aa-peḥti** , adoring the god **Seti-thi-āa-peḥti** . This is one of the very few examples on a stele of this kind of adoration being paid to the god Set. XIXth dynasty. [35,630.]

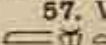
53. Stone stele with a figure of the lady **Ai-em-ta-pet** , adoring the goddess **Mer-seger** , *i.e.*, "Lover of silence," the tutelary deity of the necropolis on the western bank at Thebes. XIXth dynasty. [8501.]

54. Painted stone stele, with a figure of a man, whose name is illegible, adoring Rā-Harmachis, Mer-seger, and another god. XVIIIth dynasty. [8493.]

Presented by the late Sir J. G. Wilkinson.

55. Wooden stele of **Ḥeru-utcha** , with a figure of the deceased adoring Rā; the text is a prayer for sepulchral offerings. XXVIth dynasty. [8448.]

56. Wooden stele, with a figure of **Pa-nes** , "president of the secrets of the seat of Maāt," *i.e.*, a high judicial official, adoring Osiris, Isis, Nephthys, and a child of Horus; his father **Ḥeru**  held the same office. The figures are white, painted with red lines and gold, upon a blue ground; the use of gold on wooden sepulchral stelæ is most unusual. XXIInd dynasty. [8504.]

57. Wooden stele, with a figure of **Emma-Bastet** , daughter of **Tchet-ḥrā** , and **Ta-uaru** , adoring the deities of the sunrise and sunset. XXXth dynasty. [35,897.]

Standing on the **First Shelf** is a series of **Funeral Boats.**—The fine collection of painted wooden boats with their crews here exhibited is of two classes, viz., those which are made in the form of the ordinary funeral or divine bark (*baris*) as represented on the monuments, and those which are models of the ordinary river boats that were in common use at the time they were made. In the former the deceased is seen lying upon his bier under a canopy, sometimes accompanied by Isis and Nephthys; sometimes such boats contain figures of rowers, and sometimes they do not. Boats of this class are found in all periods, and are of various sizes, but those of the second class usually belong to the period of the XIth and XIIth dynasties, about B.C. 2500–2200, and are, relatively, of large size; they are always provided with a large crew, the members of which are often dressed in garments made of real linen cloth, which is contemporaneous with the figures themselves. Each boat was furnished with masts, sails (which have now perished), and elaborately decorated oars, and steering posts, the ends of which are often in the form of the heads of hawks. The use of the funeral boat dates from the earliest period, those of the first class represent the actual funeral boat in which the body of the deceased was ferried across the Nile from the east to the west bank, where the majority of the cemeteries were situated, and those of the second class are to be regarded

merely as articles of funeral furniture, and must be placed in the same category as the models of houses, granaries, and labourers and tradesmen which are found with them in tombs of the same period. With both classes of boats, however, was connected another religious idea, namely, the conception of the boat of the Sun-god, called the "**Boat of "Millions of Years,**" in which the souls of the beatified were believed to travel nightly in the train of the Sun-god as he passed through the Underworld from West to East. The Sun-god made his journey by day across the sky in two boats, which were called respectively **Ȧṭet** (or, Mātet) and **Sektet** (or, Semktet). In the former of these he travelled until noon, and in the latter from noon until the evening. During the night, when the Sun-god travelled through the Underworld, he was regarded as dead, like the other denizens of the **Ṭuat,** or Ȧmentet, and in this form he appears as a ram-headed being, called **Af,** or **Auf** (literally, "his, *i.e.*, the Sun-god's, body"), who, as we have seen on the funeral stelæ already described, sits within a shrine which is formed by the folds of the serpent **Mehen.** Finally, the boats of the second class seem to have been placed in the tombs with the view of providing the dead man with the means of sailing about on the streams of the Underworld. By a process of thought common to primitive religions, the Egyptians believed that by the use of words of magical power the "double" (ghost) could transform the models of objects placed in the tombs, including boats, houses, etc., into ghostly representations of their originals upon earth. Thus, provided that such models were placed in the tombs to serve as bases for the ghostly materialization, the deceased could provide himself with anything that he required in the next life. The boat was considered to be such a necessary adjunct to the comfort of the deceased in the next world, that special chapters of the Book of the Dead were compiled for the purpose of supplying him with the words of power necessary to enable him to obtain it. Thus Chapter XCIX helped him "to bring along a boat," Chapter C enabled him to sail in the boat of Rā, and several other chapters related to the boat of Rā. In Chapter XCIX we have a full list of the magical names of different parts of the ghostly boat in the Underworld, which the deceased was obliged to utter correctly before the boat would allow him to enter. Thus, "Tell us our name," say the oar-rests; and the deceased answers, "Pillars of the

"Underworld is your name." "Tell me my name," saith the Hold; "Aker is thy name." "Tell me my name," saith the Sail; "Nut (*i.e.*, heaven) is thy name," etc

58. Model of a **ferry-boat,** with a crew of eight rowers, a steersman, and a man who held a punting pole; the passengers are four in number, two persons of rank, who are seated and wear white cloaks, a servant carrying a pack of luggage on his back, and another servant. XIth or XIIth dynasty. [35,291.]

59. Model of a boat, painted red, with a crew of nine men; on the deck is a cabin, which much resembles that in use at the present day. XIth or XIIth dynasty. [36,422.]



9525.

60. Model of a **ferry-boat**, or **war-boat**, with a crew of fourteen rowers sitting in pairs; the coxswain is provided with a very long and heavy steering oar, and the oars are fastened to the side of the boat by string. XIth or XIIth dynasty. [25,361.]

61, 62. Two models of **funeral boats**, provided with canopied biers, whereon lie models of the mummies of the deceased persons. At each end of the bier stands a female mourner, who symbolizes one of the two goddesses Isis and Nephthys. Close by stand models of water jars on a frame, and articles of food; each boat is provided with a steersman, who works two large oars, the handles of which terminate in the heads of hawks. The tops of the steering posts also terminate in the heads of hawks. XIIth dynasty. [9524, 9525.]

63. Model of a boat with rowers, each seated upon a separate bench; a few of these still have upon them their original linen loin-clothes. A person of distinction, wearing a long white cloak, is seated in the bows. XIIth dynasty. [34,273.]

64. Model of a long **war-boat**, the crew of which consists of six rowers and a steersman. In the centre of the boat, with his back to a mast, is seated a person of quality; in front of him is a shelter, formed by two of the great cow-hide shields in use in this period, leaning against a post; under the shields is an object which is probably intended to represent a brazier with fire in it. In the bows of the boat stand five men, each holding a short stick. XIIth dynasty. [35,293.]

65. Model of a boat, of somewhat clumsy build, with a very short keel and overhanging bows and stern. XIIth dynasty. [35,292.]

66. Boat made of stone, with a canopy, beneath which is a figure of a man rolling bread, in the style of the Early Empire; on the side are reliefs of animal scenes, in the style of the XVIIIth dynasty; whilst the attendant priests are intended to represent men of a much later period. These anachronisms suggest that the object is a modern forgery. Presented by Captain Taylor, 1841. [9507.]

WALL-CASES 209–222. Second Shelf. Here is exhibited a representative series of small **portrait statues** and figures, made of hard stone of various kinds, limestone, sandstone, etc., which date from the period of the IIIrd dynasty, about B.C. 3800, to the Roman Period, about A.D. 200. Archæologically and artistically this collection is of the highest importance, for from it may be traced the development of Egyptian sculpture in the round, and the modifications which the art of portraiture underwent during the successive great periods of Egyptian history, which taken together cover a space of about four thousand years. From first to last the sculptors made use of the characteristic white limestone of the country, which was generally painted, to a greater or less extent. (See the groups in Wall-Case 214.) During the period of the Early Empire, hard stones, of fine, close texture, usually black in colour, were employed in making small figures (see Wall-Cases 209, 210); light yellow alabaster was also much used. Under the XIIth dynasty red and white quartzite and green

felspar became common (see Wall-Cases 211, 212); under the New Empire black and red granite were in fashion; and under the XXVIth dynasty black basalt was extensively used for statues, chiefly because it was most suitable for cutting the delicately shaped hieroglyphs upon. The best portrait work seems to have been executed under the IVth, XIIth, and XVIIIth dynasties; the archaistic revival of the XXVIth dynasty also gave rise to an attempt to equal the portraiture of the early dynasties. The carefully executed but somewhat unpleasing portrait statues of the Roman Period are due to the influence of Græco-Roman art.

1. Limestone seated figure of the official **Nefer-hi** , painted red. IIIrd or IVth dynasty. From Sakkârah. [24,714.]



The Official Nefer-hi. 24,714.

2. Portion of the head of a statue of an official. Found in the workmen's quarters, behind the Second Pyramid of Gizah. IVth dynasty. [14,288.]

3. Black granite statue of a nobleman, or official; over his wig he wears a kind of band, which encircles the head, after the manner of the camel-hair rope worn by Arabs. This is the only example of the head-dress in the collection. IIIrd or IVth dynasty. [26,790.]

4. Painted limestone head of an official. IVth dynasty. From Sakkârah. [13,346.]

5. Painted limestone seated figure of **Ânnua**, , a priest and nobleman. Vth dynasty. From Sakkârah. [32,184.]

6. A group of fourteen small black stone portrait figures, of similar workmanship and characteristics. VIth–XIIIth dynasties. The chief names are those of **Heru-sa-f** , **Anepu**, priest of Hathor, and

Apep ; 13,320 is a double statue (Antef and his wife Mersebs), and 2305 is a triple statue, made in honour of Menthu-hetep, his mother Apu, and wife Met-ta-nebu (?). Most of these statues come from Abydos and the neighbourhood.

7. Alabaster seated figure of a priest, whose seat rests upon a step-pedestal of painted limestone. From Abydos. [2313.]

8. Similar alabaster figure standing. From Abydos. [2312.]

9, 10. Two painted limestone figures of men, one seated and the other standing. 7–10 belong to the period which lies between the VIth and the XIth dynasties [13,318, 36,437].

11. Painted limestone figure of **An-kheft-k** , a "royal relative"  and scribe. IVth or Vth dynasty. From Dashâshah. [29,562.]

Presented by the Egypt Exploration Fund, 1897.

12. Painted limestone figure inscribed in hieratic with the name **Usr** , and a **prayer to Anubis.** XIth dynasty. [30,457.]

13. Statue of **Merà** , a royal steward, wearing a skull-cap. VIth–XIth dynasty. From Kûrnah. [37,895.]

14. Statue of **Merà,** a royal steward, wearing a wig. VIth–XIth dynasty. From Kûrnah. [37,896.]

13 and 14 are statues of the same person in different costumes; they are of great interest and importance, for they are among the earliest specimens of Theban art, as they date from the period when the Herakleopolite kings ruled over Egypt, and before the founding of the great Theban Empire. 13 and 14 are in soft limestone.

15. Diorite statue of **Sebek-nekht,** the son of **Ânkhet.** Very fine work. XIIth or XIIIth dynasty. [29,671.]

16. Seated statue of **Setrumi,** an official of the Temple of Ptah. XIIth or XIIIth dynasty. [29,946.]

17. Upper portion of a portrait figure of an official. XIIth dynasty. [13,345.]

18. Green felspar statue of **Ânkh-pa-khrat,** a priest of Hathor. This is one of the finest examples of small portrait figures in hard stone in the Museum. XIIth dynasty. [32,183.]



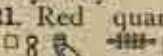
Statue of Mem. 37,895.



Statue of Mem. 37,896.

19. Black granite statue of an official; the name is illegible. XIIth dynasty. [35,362.]

20. Rough limestone figure of a man; poor work. XIth dynasty. [2296.]

21. Red quartzite statue of **Ptaḥ-em-sa-f-senb-tefi** , son of Kemt, a royal chancellor and scribe of Lower Egypt. The deceased is dressed in a long garment, which extends from his arm-pits to his feet; this costume is characteristic of the period, and the statue is a fine example of the work of the XIIth dynasty. [24,385.]



Statue of Ptaḥ-em-sa-f-senb-tefi. 24,385.

22, 23. Upper portions of two basalt figures of **Amen-em-ḥat III,** the greatest king of the XIIth dynasty, about B.C. 2300. This king is the **Mœris,** or Maros, of the Greeks, and is famous because of his works in connexion with the Fayyûm, and the building of the **Labyrinth** at Hawârah, which is described by Greek and Roman writers. [26,935, 36,298.]

24. Cast of the head of a figure of **Amen-em-ḥat III.** XIIth dynasty. [18,192.]

25. Seated figure of **Senbef,** an overseer of artisans. XIIth or XIIIth dynasty. [2307.]

26. Grey granite figure of an official. Since the figure bears no name, it is evident that it formed part of the stock of a funeral furnisher, who kept it in readiness for a possible purchaser, whose name would be inscribed upon it when bought. XIIth dynasty. [2308.]

27. Limestone standing figure, painted white, and inscribed on the pedestal in hieratic with the name of Usertsen (?), a devotee of the god Menthu. XIIth dynasty. [2295.]

28. Limestone figure; rude work, and unfinished appearance. XIIIth–XVIIth dynasty. [32,056.]

29. Lower portion of a seated figure of a king, made of crystalline white quartzite. The work and

material indicate that this object dates from the XIIth dynasty, and the figure may have been intended to represent Amen-em-ḥat III. XIIth dynasty. [35,361.]

30. Fine green basalt statue of a king. The beard, which was made of gold or electrum, was fastened under the chin by pegs, the sockets of which are still visible. On the base is an unfinished inscription, which reads, "Beautiful Horus, giver of life, the servant of Thoth"(?). XIIIth dynasty. [18,193.]



37,883. [See 39.]

31. Portion of a limestone figure of the "royal relative" **Atembu**[1] . XIIIth dynasty or later. The form of the name suggests that Atembu was not an Egyptian. [21,878.]

32. Diorite seated figure of **Uru** (?), son of **Hetepet.** XIIth or XIIIth dynasty. [36,441.]

[1] Variant  or Atebu.

33. Portion of a grey granite seated figure of **Thai** , a priest of Ptaḥ and Sekhmet at Memphis. XIVth–XVIIIth dynasty. [20,731.]

34, 35. Two black stone seated figures of officials. XIIIth dynasty. [32,185, 32,186.]

36. Lower portion of limestone statue of an official, which was dedicated to his memory by his brother Tehuti; coarse work. XIVth–XVIIth dynasty. [2297.]

37. Upper portion of a statue of an official wearing a heavy wig. XIIIth–XVIIth dynasty. [36,851.]

38. Limestone standing statue of **Sebek-nekht,** the son of **Âi,** . XIIIth–XVIIth dynasty. [36,850.]

39. Head of a portrait statue of an official in crystalline limestone. This is one of the finest examples of Egyptian portrait sculpture known. The subject was evidently an old man, and the skill with which the feature and characteristics of the face have been reproduced is worthy of careful study. XVIIth or XVIIIth dynasty. [37,883.]



Statue of Teta-khart. 22,558.

40. Portrait figure in fine limestone, painted white, of Queen **Tetâ-khart** (*or*, **Tetâ-Sheret**) , a direct ancestress of Âāhmes, the founder of the XVIIIth dynasty. It is probable that she was the wife of **Seqenen-Rā Tau-āa I,** a king of the XVIIth dynasty, B.C. 1700. From Thebes. [22,558.]

41. Limestone kneeling figure of an official holding a stele inscribed with the text of a **hymn to Amen-Rā.** XVIIIth dynasty. [29,279.]

42. Similar figure in black granite, inscribed with a hymn to Rā; made for Amen-em-apt. XVIIIth dynasty. [26,270.]

43. Similar figure in hard, black stone; inscription obliterated. XVIIIth dynasty. From Crocodilopolis. [37,884.]

44. Similar figure in limestone, inscribed with the text of a hymn to Rā. XVIIIth dynasty. [24,430.]

45. Similar figure in black granite, inscribed with the text of a hymn to Rā; it was made for Amen-em-heb, who was surnamed Māhu. XVIIIth dynasty. [22,557.]

46. Standing figure, with tablet, in sandstone, plastered and painted; it was made for **Usr-Ḥat**, an official in the temple of Amen. The text is that of a hymn to Rā. XVIIIth dynasty [2294.]

47. Kneeling limestone figure of **Seānkh-Amen-qen**, holding an inscribed stele. XVIIIth dynasty. [21,980.]

48. Kneeling limestone figure of a man wearing a side lock, as prince (?), and holding an altar. XVIIIth dynasty. [21,979.]

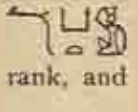


Kneeling figure of a Priest. 24,430.

49. Similar figure holding an altar; painted black and red. XVIIIth dynasty. Fine work. 47 and 49 were presented by the Earl of Carlisle in 1889. [21,978.]

50. Grey granite kneeling figure of **Ka-em-Uast**, a superintendent of the cattle in the temple of Amen, and a scribe in the palace of Thothmes IV. On the stele which he holds is cut a figure of the ram, sacred to Amen, with floral offerings. XVIIIth dynasty. [37,885.]

51. Similar figure in painted limestone of **Amen-em-ḥeb**, surnamed **Māhu**, the chief goldsmith of the god Amen. XVIIIth dynasty. [29,944.]

52. Lower portion of a seated figure of **Ren-senb**, a "clerk of all the works of the king"  ; the deceased was a man of high rank, and held the dignity of hereditary prince. This statue was dedicated to his memory by the precentor **Her-Âmen.** XVIIIth dynasty. [13,368.]

53, 54. Heads of portrait figures of persons whose names are unknown; fine work. XVIIIth dynasty. [2339, 2340.]

55. Steatite figure (sculptor's model?) of king Thothmes III; B.C. 1550. [13,354.]

56. Fine steatite figure of king **Âmen-ḥetep III,** B.C. 1450. From Thebes. [2275.]

57. Fine steatite figure of a king in the form of the god Âmen-Rā. XVIIIth dynasty. [13,353.]

58. Portion of a standing **figure** of a king which was **usurped** by **Ḥeru-em-ḥeb**, the last king of the XVIIIth dynasty. [37,639.]

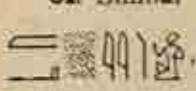
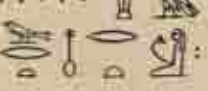
Presented by W. McOran Campbell, Esq., 1903.



Figures of Ur-nefert and her husband 2302.

59. Portrait figures of **Pa-sheṭu**, and his wife **Ruâu** seated side by side, each with an arm encircling the other; painted limestone. XVIIIth dynasty. [2304.]

60. Portrait figures of **Âmen-em-pert**, surnamed Menu-Amen (or, **Âmsu-Âmen**), an official of the court of **King Thothmes I,** and his wife, seated side by side, each with an arm encircling the other; painted limestone. The upper portions of the figures have been restored. XVIIIth dynasty. [2303.]

61. Similar figures of **Ḥamā** i 
, and his wife **Urt-nefert** :



Akhu-en-Aten (Amen-ḥetep IV). 24,431. [See 67.]

the determinative which follows the man's name shows that he was a foreigner. XVIIIth dynasty. [2302.]

62. Similar figures of a man and wife whose names are wanting. XVIIIth dynasty. [2301.]

63. Seated figures of **Menu-mes** (or **Amsu-mes**), and his wife and a royal nurse, who was probably a relative; the deceased was the director of the festival of Osiris and Amen, and president of the palace of the 'divine wife,' *i.e.*, the reigning queen (?) or priestess. The monument was made by the son of the deceased, who was "chief priest of Osiris," and bore the same name as his father. XVIIIth dynasty. [2300.]

64. Painted limestone figure of a scribe holding before him an image of Osiris. XVIIIth dynasty. [2292.]

65. Portion of the head of a limestone statue of **Amen-ḥetep IV** (**Aakhu-en-Aten**); this portrait of the king was originally very exact. XVIIIth dynasty. [13,366.]

66. Torso of a red sandstone statue of **Amen-ḥetep IV** (Aakhu-en-Aten), holding a crook; on his breast are inscribed the titles of Aten, *i.e.*, the god of the solar Disk. XVIIIth dynasty, B.C. 1430. From Tall al-'Amárnah. [12,278.]

Presented by the late Rev. W. J. Loftie, 1883.

67. Portion of a painted stone tablet, with a portrait figure of **Amen-ḥetep IV** in hollow relief, seated upon a throne; above him are the rays of the god Aten, which proceed from the sun-disk, and which terminate in human hands. The style of the work is curious and interesting. XVIIIth dynasty. [24,431.]



Figure of a Princess. 24,619.

68. Limestone slab on which is sculptured, in low relief, a head of **Amen-ḥetep IV**; this is a sculptor's or painter's model. From Tall al-'Amárnah. [52,943.]

69. Grey granite head of a statue of **Rameses II**, B.C. 1330. XIXth dynasty. [37,886.]

70. Upper portion of a painted limestone figure of a princess. XIXth dynasty. [29,280.]

71. Upper portion of a black basalt statue of a princess; fine work. XIXth dynasty. From Thebes. [37,887.]

72. Fine alabaster standing figure of a princess; good work. XIXth dynasty. [24,619.]

73. Upper portion of a granite figure of an officer. XIXth dynasty. [2315.]

74. Seated granite figure of **Heruā**, son of Ptaḥ-mes. XIXth dynasty. [14,368.]



Figure of Haruā. 32,555. [See 89.]

75. Steatite kneeling figure of **Ptaḥ-meri**, the scribe of the offerings of all the gods, holding the cartouche of **Rameses II.** XIXth dynasty. [2291.]

76, 77. Heads of two female figures. XIXth dynasty. [2381, 2382.]

78. Plaster cast from a portrait statue of an Egyptian lady of the XVIIIth dynasty. Presented by Robert Mond, Esq., 1903. [38,430.]

79. Seated statue of **Khert-nefer,** dedicated by his brother Sa-mut, a Judge of Appeal. XXth dynasty. [2293.]

80. Sculptor's model for the head of a royal statue. XXth dynasty. [36,849.]

81. Portion of a statue of **Khamā-Ḥer,** a libationer. XIXth or XXth dynasty [14,403.]

82. Seated, grey granite portrait statue of **Pa-ârı.** XXth–XXIInd dynasty. [37,888.]

83. Similar statue of **Âmen-ḥetep,** an overseer of the royal granaries and estates. XXth–XXIInd dynasty. [32,182.]

84. Lower portion of the figure of the royal scribe **Hui,** holding a cynocephalus ape on a shrine. From Tall Bastah. XXIInd dynasty. [13,355.]

85. Part of the statuette of **Tekelethâ I,** a king of the XXIInd dynasty. From Abydos. [37,326.]

Presented by the Egypt Exploration Fund, 1902.

86. Kneeling statue of a king holding a memorial tablet; the base and plinth are uninscribed. XXIInd-XXVth dynasty. [26,271.]

87. Grey granite statue of **Queen Âmenârṭas.** XXVth dynasty. About B.C. 700. [36,440.]



37,890.

88. Head of a statue of an official of **Queen Âmenârṭas.** XXVth dynasty. B.C. 700. [14,421.]

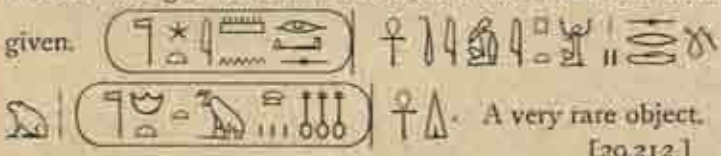
89. Seated figure of **Ḥarua,** a high official of **Queen Âmenârṭas,** holding small seated statues of Hathor and Tefnut. XXVth dynasty. On the plinth at the back of the figure is cut an inscription containing an address to Âmenârṭas in which it is said, "Thy sister Isis cometh to thee rejoicing in her love for thee; she looketh upon thee. She maketh to advance thy feet, she protecteth thee. Thou shalt not be submerged, she giveth to thee breath for thy nostrils, thou livest. She

filleth thy throat and lungs with air; thou shalt never die."



[32,555.] With this group was found the portrait figure of Queen Amenārtas. [46,699.]

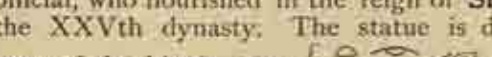
90. Green stone seated figure of Harua , a royal kinsman, hereditary prince, chancellor and **Smer uāt**, who flourished in the reign of Queen Amenārtas, daughter of Kashta, and high priestess of Amen-Rā, king of the gods at Thebes. XXVth dynasty. [1130.]

91. Green-glazed inscribed steatite roll or seal from a statue of Queen Amenārtas. The inscription reads:—High priestess Amenārtas, endowed with life. O counter of millions of years, making to grow hundreds of thousands! Wife of the god Mut-khā-neferu, to whom life hath been given.  A very rare object. [29,212.]

92. Kneeling statue of Khā a scribe and overseer of the treasury of Amen, holding a shrine containing a figure of the god Osiris. XIX-XXVIth dynasty. [37,890.]

93. Upper portion of a black basalt statue of an official; reign of **Psammetichus II**, about B.C. 596. [37,891.]

94. Seated limestone figure of Nes-Ptah , a royal kinsman and priest of Menthu, the War-god of Thebes. On the back of the plinth is a prayer to Amen-Rā, Mut, Khensu-Neferhetep and Hāpi for funerary offerings. XXIInd-XXVth dynasty. [54,349.]

95. Seated limestone figure of Åt (?) , a priestly official, who flourished in the reign of **Shabaka**, a king of the XXVth dynasty. The statue is dated in the tenth year of the king's reign . On the back and one side of the plinth are some roughly written hieratic characters. [24,429.]

96. Kneeling statue of Peṭa-Åst holding a shrine containing a figure of Osiris, wearing the White Crown with plumes. XXVIth dynasty. [43,043.]

97. Basalt kneeling figure of **Khnemu-em-ḥat**, a priest, holding a shrine with a figure of Osiris; it was dedicated to his memory by his son **Sa-pekha**. XXVIth dynasty, B.C. 600. [29,478.]

98. Upper portion of a black basalt figure of an official. XXVIth dynasty, B.C. 600. [37,889.]

99. Upper portion of a black basalt figure of a goddess or woman. XXVIth dynasty. [37,901.]

100. Head of a black basalt statue of an official. XXVIth dynasty. [37,893.]

101. Portion of a black basalt statue of an official who flourished in the reign of **Psammetichus II.** XXVIth dynasty. Very fine work. [37,903.]

102. Portion of a seated statue of **Heru-utchat**. XXVIth dynasty. [37,902.]

103. Limestone kneeling statue of **Psemtek-senb**, a ḤA prince, or nomarch. XXVIth dynasty. [16,041.]

104. Black granite kneeling statue of **Pa-åri-åu**, surnamed **Nefer-Nefer-åb-Rā-em-åakhut**, a priest and judge, who flourished in the reign of Ḥāā-åb-Rā (**Apries**), about B.C. 590. The deceased has the figure of an ape on his knees. XXVIth dynasty. [37,892.]

105. Black granite kneeling statue of an official, uninscribed. Fine work. XXVIth dynasty. [37,894.]

106. Head of a granite statue of a king. XXVIth dynasty, about B.C. 500. [14,391.]

107. Portion of a statue of an official and priest, Psemthek, having on his breast a figure of Osiris. XXVIth dynasty. [37,904.]

108. Portion of a limestone figure of a priest of Ptaḥ. XXVIth dynasty. [17,170.]

109. Portion of a green basalt figure of **Khāsḥetep,** an official. XXVIth dynasty. [15,082.]

110. Portion of a green schist figure of an official, a servant of Amen. XXVIth dynasty. [2348.]

111. Fragment of a kneeling figure of a controller of the temple of Mut, in green schist. XXVIth dynasty. [14,405.]

112. Basalt figure of Uaḥ-âb-Rā, a priest and overseer of the Temple of Neith, in the city of Saïs, holding a shrine containing a figure of the goddess. XXVIth dynasty. [41,517.]

113. Black granite statue of an official holding a figure of Osiris, "lord of life." XXVIth dynasty. [29,947.]

114. Black stone statue of a hereditary prince and officer of the royal wardrobe, holding a figure of Osiris. XXVIth dynasty. [32,629.]

115. Portion of a kneeling figure of **Utchat-Heru-resenet,** son of **Ḥent-taui.** XXIInd–XXVIth dynasty. [14,366.]

116. Portion of a figure of a priest holding a shrine of Osiris. XXVIth dynasty. [2288.]

117. Portion of a kneeling statue of **Psemthek-sa-Net,** a royal kinsman, holding a shrine containing a figure of the goddess Neith. XXVIth dynasty. [2341.]

118. Upper portion of a marble figure of a queen holding a votive offering. XXVIth dynasty. [14,397.]

119. Black granite seated statue of Neb-taui (?), a priest of Amen-Rā, at Thebes. The words **uḥem ānkh** , "repeating life," follow the name instead of the usual . XXVIth dynasty. [512.]

120. Grey granite standing figure of a priest holding a model of Osiris in front of him. Ptolemaic Period. [48,038.]

121. Grey granite seated statue of Heru, a priest of the Eight Great Gods of Hermopolis. Ptolemaic Period. [5434.]

122. Portion of a black granite statue of a priest holding a figure of Osiris. On one side of the plinth is a bilingual inscription in Latin and Greek, meaning "Priest bearing Osiris." From Bêrût. Roman Period. [24,784.]

123. Gilded stone figure of a goddess or queen. Ptolemaic Period. [2362.]

124. Slab with the figure of a Ptolemaic queen in relief. Sculptor's model (?). B.C. 100. [14,371.]

125–128. Group of kings' heads, torso, etc., in fine limestone, intended to serve as sculptor's models. Ptolemaic Period, about B.C. 250. [13,352, 14,392, 15,077, 13,316.]

129. Black granite head of a queen (?). Ptolemaic Period. [2379.]

130. Head of a statue of a priest. XXVIth dynasty. [25,253.]

131. Grey granite kneeling figure of Tcheher, holding on his knees a model of Osiris. Late Period. [48,037.]

132–135. Four small seated granite figures of priests and officials who flourished in the Ptolemaic and Roman Periods. [48,035, 48,039, 41,559, 48,034.]



34,270.



22,750.

136. Feet of a standing figure of the priest Khensumes, son of the lady Nespaa (?), with elaborately decorated pedestal. On the front, within three cartouches with plumes, are the names of Isis and Osiris in two forms. Ptolemaic Period. [52,880.]

Presented by the Earl of Carnarvon, 1913.

137. Head of a granite portrait statue of a priest. Ptolemaic or Roman Period. [37,905.]

138. Head of a black basalt statue of a priest. A fine specimen of Egyptian sculpture under the Romans. [37,906.]

139. Black granite portrait statue of a priest in the temple of Āmen-Rā, called **Ḥeru-utchat-pe-shere-Bastet**, wearing Roman costume. About A.D. 150. [34,270.]

140. Burnt limestone **figure** of an official in Roman costume, **with a Demotic inscription** on the base. From Tanis. About A.D. 200. [22,750.]

Presented by the Egypt Exploration Fund, 1885.

141. Head of a sandstone statue of a man. Late Roman Period. From Aswân. [21,551.]

Presented by Colonel G. T. Plunkett, R.E.

142. Portion of a seated statue, in crystalline limestone, of **Tcheṭ-Teḥuti-âuf-ânkh,** a high priest and sacred scribe. XXIInd dynasty. [37,922.]

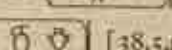
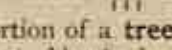
Presented by Leigh Sotheby, Esq., 1852.

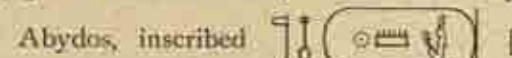
143. Unfinished limestone figure of a king, supported by a deity. Ptolemaic Period. [2278.]

144. Black stone figure of the priest Un-nefer. Late Period. [712.]

145. Black stone standing figure, without name, of an official of the Roman Period. [52,946.]

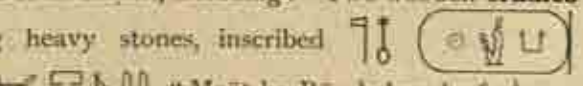
146. Head and shoulders of a red terra-cotta figure of a young man. Period uncertain. [21,820.]

On the floor of **WALL-CASE 208** are a collection of flints, collections of stone ornaments for inlaying, three large stone vessels [1675, 29,134, 55,063], and some miscellaneous objects in stone and bronze. On the floor of **Wall-Cases 209-222** are:—**1.** A large collection of **weights** made of stone, porcelain, etc. The largest of these [20,652] was found at Memphis and weighs 121 lbs. Presented by Colonel A. Bagnold, R.E., 1887. The group 27,341–27,355 was presented by Captain H. Lyons, R.E., in 1894. Of special interest are: weight bearing the cartouche of **Amen-ḥetep I**  [35,846]; duck weight of **Psammetichus I**  [27,394]; circular weight of **Amasis II**  [38,545]; and the two rectangular weights, one inscribed  and the other  [15,775, 23,067]. **2.** Portion of a **tree trunk** found in the masonry of a pyramid at Abusîr by Messrs. Perring and Vyse [38,259]. **3.** A group of pieces of **fossil wood,** some of

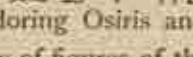
them cut and polished to show the grain and fibre. From the remains of the great forest which once existed in the desert to the east of Wâdi Halfah [36,873, 38,258, 38,260–62]. Presented by Sir Charles Holled Smith, 1887. **4.** A group of stone **sockets for gates** or doors [1632, 32,621, 2446]. **5.** Granite **clamps** from the temple of **Seti I** at Abydos, inscribed  [1216, 29,676]; wooden clamps, inscribed with the prenomen of Seti I [35,230, 35,231, 24,423, 22,864]; wooden clamps, one bearing the cartouche  from the **temple of Berenice.** Presented by Sir J. Gardner Wilkinson, 1838 [2450–3]; wooden clamp, inscribed  [22,865]. **6.** Red stone **corn grinder,** two-handled, with a ribbed slab on which it worked [27,516]; red granite slab, ribbed, for grinding corn [41,433]. **7.**

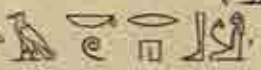


22,863.

Green-glazed earthenware rectangular slab, inscribed with the names and titles of Rameses II. From a **foundation deposit** [49,234]; two sandstone rectangular slabs, inscribed  [29,951, 29,952]. **8.** A collection of **agricultural tools and implements**:—Wooden digging tool [5412]; wooden **hoes** [22,863, 5407, 41,677]; small wooden spade or shovel, on which is cut the sign  [5409]. **9.** A collection of objects, **foundation deposits,** etc., from the temple of Queen Hatshepsut at Dêr al-Baḥarî, including:—Two wooden **cradles** for moving heavy stones, inscribed  "Maāt-ka-Rā, beloved of Amen dwelling in Tcheser-Tchesern" [26,276, 54,991]; massive wooden **wheel** of a cart or trolley. Where the wheel is

cracked the portions are bound together by leather thongs; the repairs are ancient [29,943]. Presented by the Egypt Exploration Fund, 1898. **10.** Five wooden **plasterers' levellers** or smoothers for use over large surfaces [4986–4988, 29,245, 29,246]; a group of painters' small **brushes** made of reeds, **colour pots, paint pots,** etc. [36,892, 5557, 5992, 5558]. **11.** Wooden **grain scoop,** made for use by left-handed men [18,206]. **12.** Wooden **plough** [50,705]. **13.** Wooden **pole.** Use uncertain [21,732]; wooden **paddle** [21,733]; wooden **spiked club,** probably from Nubia [5508]; a pair of **boat fenders,** made of palm fibre [5406]. **14.** Wooden rungs and ropes from a **ladder** [5042, 5043], and a series of specimens of **ropes, tackle, cords, string, netting,** etc. **15.** A group of masons' wooden **mallets** [41,678, 41,679, 43,230]. **16.** A collection of **wooden stamps** used by plasterers and bricklayers, the most important are:—Wooden stamp inscribed with the names and titles of Amen-Rā  [20,750]; stamp with the name of Amen-ḥetep beloved of Maāt  [5933]; stamp inscribed  [36,897]; stamp inscribed with ΗΡΑΚΛΗ and a hand [26,685]. Long wooden stamp inscribed "Hero, son of Ptolemy," ΗΡΩΝΤΤΤΟΛΕΜΑΙΟΥ. B.C. 100 or later [32,200]. Stamp inscribed ΙC ΘΕΟC [49,073]. Other stamps of interest are:—36,896, 5995, 5994.

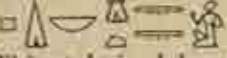
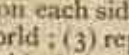
WALL-CASE 223. Second Shelf. 1. Painted wooden funerary stele of **Tebnesta** , mounted on a pair of steps. Within an ornamental border are painted the following scenes:—1. The sun's disk, with pendent uræi, shedding rays of light on each side of a jackal. 2. The soul adoring the dead Sun-god Af, who is seated in his boat; behind the soul is its "shadow," . 3. A man, called **Thabari** , probably the husband of Tebnesta, adoring Osiris and six of the gods of his company. 4. Row of figures of the Ṭet , and the "buckle of Isis" . XXIInd dynasty. [8463.]

2. Wooden stele of **Nesui** , a priest, son of **Takureheb** , who makes adorations to the gods in the boat of Rā, and to the gods in the Underworld. The stele is beautifully painted in bright colours on a white ground, and stands upon two supports in the form of the mythological steps ; it is surmounted by a human-headed hawk, emblematic of the **soul** of the deceased, with a gilded face. The soul of the deceased was believed to live in this figure when it came to visit the tomb containing its body.



8468.

This is one of the finest examples of the painted wooden funerary stelæ in the collection. XXIInd dynasty. [8468.]

3. Wooden stele of **Uaḥ-ab-Rā** , a priest of Amen-Rā, son of the "scribe of the wonders of Amen-Rā," **Peṭa-Neb-nest-taui** . This stele is elaborately painted, and contains an unusually large number of mythological scenes, which may be thus described:—(1) Gilded disk with wings and uræi; (2) beetle, from which proceed a number of emblems of life  that fall upon the mummy of the deceased; on each side of the mummy are several genii of the Underworld; (3) representations of the souls of the deceased and his father and mother adoring the dead Sun-god and the gods of his

company, who are seated in a boat; (4) the deceased and his mother worshipping the symbol of Osiris, , and various deities; (5) the deceased adoring two rows of gods. On the edge of the stele is a double inscription, and on the back is a representation of the disk of the sun shedding rays of light. On the stele the god Amen is described as "lord of the thrones of the two lands in the glory of the monuments," *i.e.*, the great temples of Karnak and Luxor, which were still magnificent, although the city of Thebes itself had been sacked and partly destroyed by the Assyrians not long before the period when the stele was made. XXVIth dynasty. [8461.]

4. Brightly painted wooden funerary stele of a priest (?) who is depicted adoring Horus of the Two Lands, Osiris, Horus, the avenger of his father, Isis, Nephthys, and Anubis of the embalmment chamber; the text contains a prayer for funerary offerings. Ptolemaic Period. [54,343.]

5. Stone figure of a human-headed hawk, with pendent breasts, intended to symbolize the **Ba**  or **human soul.** The soul of the deceased was believed to dwell in this figure when it came to visit the tomb containing its body. From Nubia. Meroïtic Period. [53,965.]

Presented by the Rev. W. Russell Finlay, 1915.

On the **floor of the case** is exhibited on a series of shelves a collection of baked clay **"cones,"** stamped with the names and titles of princes, chiefs, and officials who were buried in the necropolis of Thebes, and who flourished between B.C. 1600 and B.C. 1000. The objects are commonly called **sepulchral cones,** but they are actually models of the pyramidal loaves of bread which were placed in the tombs, and were destined to serve as the food for the *ka* or "double." Among the many examples of this interesting class of funerary antiquities may be specially mentioned:—

1. Cone of **Meri-mes,** prince of Ethiopia, about B.C. 1200. [9650.]

2. Cone of **Menthu-em-ḥat,** a scribe and fourth priest of Amen-Rā, about B.C. 1400. [35,681.]

3. Cones of **Sebek-mes,** a chief libationer, B.C. 1400. [35,684, 35,685.]

4. Cones of **Nefer-ḥeb-f,** a priest of Amen-hetep II, B.C. 1500. [9679, 9690, 9684, 9686.]

5. Cone of **Neb-seni,** a priest, B.C. 1600. Presented by Mrs. Hawker, 1900. [33,904.]

6. Cone of **Ka[n]ure,** a superintendent of the *Mātchaiu*, a tribe of blacks who policed Thebes. It is interesting to note that this cone has a double impression. XIXth dynasty, B.C. 1300. [9729.]

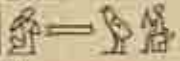
7. Cone of **Ruru**  a superintendent of the *Mātchaiu*, B.C. 1300. [35,650.]



Cone of Meri, overseer of the priests of the South and North, and steward of the King's palace. [9708.]

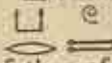
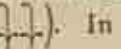
8. Cone of a "steward of the temple of **Khensu**" . XXth dynasty. [9641.]

9. Cone of **Nen-tcheser-ka (?)** , a libationer, B.C. 1500. [9670.]

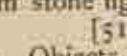
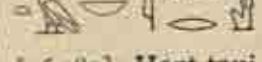
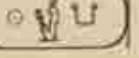
10. Brick with circular stamp containing the name of Athu , overseer of the treasury and libationer of Amen. [35,468.]

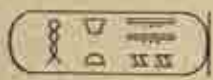
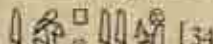
11. Brick with circular stamp made for Ruru  (see above 7). [35,697.]

12, 13. Two flat bricks bearing several impressions of stamps. [35,465, 35,627.]

14. Wooden stele of **Peṭa-Amen-neb-nest-taui** , son of **Ḥeru**  and **Karuthet** . The deceased held the offices of (1) "divine father of Amen in Karnak," (2) "high priest of Annu-resu (*i.e.*, Dendera)," (3) "he who is over the secrets," (4) "libationer of the god in the most holy places," (5) "great prophet of Khensu in Thebes, surnamed Nefer-ḥetep."  His father held the same offices . In the registers the deceased's soul is represented in the act of adoring, in company with two groups of sacred apes, the **dead Sun-god** Âfu-Rā, who is seated in his boat, and the deceased in full priestly attire is seen adoring Rā-Harmachis, Âtmu, Kheperâ, Osiris, Isis, Nephthys and Anubis. On the back of the stele, which is mounted on two supports painted to resemble steps, the sun's disk is depicted shedding rays between the symbols of the East and West. XXVIth dynasty. [8462.]

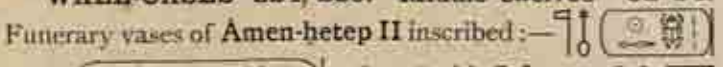
15, 16. Head and breast from stone figures of the **Ba** or human soul. From Nubia. [51,574, 51,575.]

WALL-CASES 224, 225. Objects in **blue- and green-glazed** *faïence*, or **Egyptian porcelain.** XIIth–XXVIth dynasty. On the three **upper shelves** are arranged:—**1.** A long series of fine blue-glazed *ushabtiu* figures, the finest being that of **Seti I** (XIXth dynasty) inscribed with a version of Chapter VI of the Book of the Dead [22,818]. Others of special interest in this group are:—Portion of an *ushabti* of Ḥui , keeper of the offerings of Amen-Rā [34,185]. Blue-glazed *ushabti* of **Pinetchem,** high priest of Amen [30,400]; *ushabtiu* figures of five royal ladies of the dynasty of the Priest-kings at Thebes (XXIst dynasty), viz.: **Nesi-Khensu**  [24,397]; **Nesi-ta-neb-Âshru**  [24,398]; **Maāt-ka-Rā**  [16,989]; **Ḥent-taui**

 [30,398]; and **Ast-em-khebit**   [24,396]. **2.** A group of *ushabtiu*, glazed in various colours; good examples of these are the figures of Âpui,  [34,013], and Mâai  [9044]. **3.** A series of blue-glazed faïence bowls and saucers of the XVIIIth to the XXVIth dynasty; some of these are decorated with figures of fish, animals, birds, flowers, etc., drawn in outline. **4, 5.** Two blue-glazed bottles in the form of **fish** [17,060, 24,410]. **6, 7.** Steatite and faïence figures of the hippopotamus goddess **Taurt** (Thoueris) wearing disk, horns and plumes [11,862, 13,162]. **8.** Vase, in the form of the goddess Taurt [13,160]. **9, 10.** Figures of the **hippopotamus** [36,346, 35,004]. **11.** Blue-glazed figure of a **sow with young** [11,976]. **12.** Blue-glazed **jackal** [22,761]. **13.** Glazed **snake,** with the head of a woman, symbol of the goddess Neith [11,171]. **14–28.** A fine series of glazed figures of **Bes**, a god of Sûdânî origin, wearing plumes. He was the symbol of laughter, mirth, rejoicing, and war and the chase [22,112, 27,375, 26,267, 11,820, etc.]. **29–31.** Three heads of Hathor from sistra. (See 6359 in Table-Case E of this room) [297, 23,612, 43,145].



Ushabti figure of king Seti I. [22,818.]

WALL-CASES 224, 225. Middle shelves 32–34. Funerary vases of **Amen-hetep II** inscribed:—  and  [48,656, 43,041, 43,042]. **35.** Blue-glazed vase-stand [22,732]. **36.** Blue-glazed **wine strainer**; with handles, decorated in black with a pattern formed of diamonds and triangles. From Tûnah. XXIInd dynasty [22,731]. **37.** Unguent vase, with linear designs of diamonds and spirals; from the same tomb as 36 [22,730]. **38.** Blue-glazed **wig** from a figure of a royal personage, with the fillet and side bands inlaid with carnelian, turquoise, and lapis-lazuli set in a gilded border [2280]. **39.** Blue-glazed roll inscribed with the prenomen of **Thothmes IV**  [41,540]. **40.** Canopic jar of Tuamutef, with a figure of this god on the side; the name of the deceased has been erased [9539]. The head [22,836] does not belong to the jar.



Blue-glazed porcelain Bowl. [4790.]

41. Glazed steatite figure of Thununa , an overseer of the cattle of Amen at Thebes. On his knees sits prince Temi , a son of Thothmes III [35,400]. **42.** Blue-glazed faïence **coffin, cover and figure** of Amen-mes-en-Uast, a fan-bearer at the right hand of the king, royal scribe, chief steward of the palace, overseer of the treasury in the temple of Amen-Rā at Thebes. The cover of the coffin is decorated with figures of the goddess Nut, the Four Sons of Horus, the two ibis-gods of the winds, Isis

and Nephthys. The deceased holds the emblem of the blood of Isis in his right hand, and the *sacrum* bone of Osiris in his left. On the sides of the coffin are painted figures of Isis, the eyes of the sun and moon , the Four Sons of Horus, Up-uatu, Anubis and Thoth. In some instances the name of the deceased seems to be written Set-mes . The beard on the coffin is gilded. XVIIIth dynasty [53,892]. **43.** Glazed faïence **wine strainer** [13,185] **44–48.** A group of five fine blue-glazed faïence **drinking cups** on stands. From Tûnah. XXIInd dynasty [24,680, 26,226, etc.]. **49.** Fine blue-glazed wine cup decorated outside with a design of lotus flowers [4801]. **50.** Large blue-glazed bowl ornamented with figures of a lake and lotus flowers in black outline. A very fine example. [4790.]

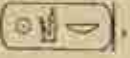
51. Plaque in the form of a pylon, inscribed with the names and titles of **Amenemhat III** and the prince **Ameni**. XIIth dynasty. From Thebes. [22,879.]



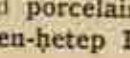
52. Glazed bead with the prenomen Nub-kau-Rā (**Amenemhat II**). [54,421.]

53. Green- and black-glazed steatite vase inscribed with the names and titles of **Thothmes I.** A fine and rare object. [4762.]



54. Portion of a cobalt blue-glazed staff-handle (?) inscribed with the name of **Amen-ḥetep III** , B.C. 1450. [24,743.]

55. Plaque inscribed with the names and titles of **Amen-ḥetep III** and **Queen Ti**, for inlaying in the lid of a box. The hieroglyphs are in dark blue upon a light blue ground. This was found with the Tall al-'Amârnah tablets. [22,878.]

56. Cobalt blue-glazed vase inscribed with the name and titles of **Seti I** , B.C. 1370. [32,637.]

57. Blue-glazed **porcelain boomerang** inscribed with the name of **Amen-ḥetep IV**, or **Aakhu-en-Aten**, and

ornamented with lotus flowers and *Utchats*, or the eyes of the sun and moon. From Tall al-'Amārnah. [34,213.]

58. Portion of a vase inscribed with the prenomen of **Amen-ḥetep IV.** [26,726.]

59. Fragment of a boomerang inscribed with the name of **Tutānkh-Amen.** [54,822.]

60. Portion of a vase bearing the name of Queen **Nefertit** [23,226]. **61.** Fragment of a boomerang inscribed with the prenomen of **Thothmes III** [14,947]. **62.** Fragment inscribed with the name Thothmes (III?) [55,064]. **63. Glazed bowl** with inscription containing the prenomen of **Rameses II** [4796].

64. False-necked vase (Bügelkanne, or pseudamphora), of Mycenæan type, with zig-zag design painted in black. A very fine example. About B.C. 1300. [35,413.]

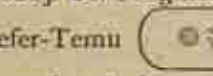
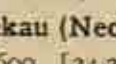
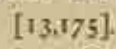
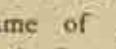
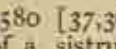


Blue porcelain Boomerang, inscribed with the name of Amen-ḥetep IV. [34,213.]

65, 66. Head and portion of the body of a *shabti* figure of **Seti I** [9216, 33,951]. **67.** Blue-glazed bead inscribed with the name of **Seti I** [54,453]. **68.** Blue-glazed faïence **anklet** [24,686]. **69. Stand for a wine jar** inscribed with a prayer for funerary offerings to Ptaḥ-neb-ānkh-taui  on behalf of Sa-nekht (?) A very rare object [35,414]. **70.** Menat of Sekhmet with disk and uræus [26,307]. **71.** Menat of Sekhmet with disk and uræus, and with figures of Bes and the Utchat in relief [26,231]. **72.** Porcelain ornaments for a necklace with hollow-work figures of Harpokrates on a lotus, and Isis suckling Horus in the swamps of the Delta [26,233]. **73.** Similar ornament with figures of several gods and goddesses in relief [26,303].

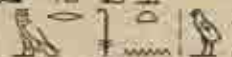
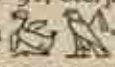
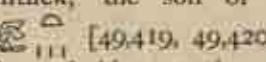
74, 75. Two fine blue-glazed funerary vases inscribed with the name and titles of princess Nesi-Khensu . [13,152, 17,402.]

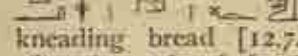
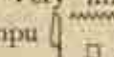
76. Fine glazed libation vase, with spout, inscribed with the name and titles of Sheps, a priest and scribe of Amen-Rā, the king of the gods. [13,151.]

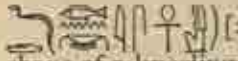
77. Blue faïence **boat** with figures of Rā and two apes [22,798]. **78, 79.** Two covers of vases; fine colour [13,159, 13,172]. **80.** Portion of a blue faïence **beard** [29,361]. **81-83.** Three faïence bowls with figures of frogs, etc., on the edges [22,016, 24,689, 34,887]. **84, 85.** Two spindle whorls [34,215, 34,216]. **86.** Portion of the cover of a box on which are cut figures of gazelle and plants [26,387]. **87.** Fragment of a cup, with figures of birds, lotus flowers, etc., in relief [26,306]. **88.** Fine blue Utchat with an inlaid eye [26,300]. **89.** Green-glazed steatite box in the form of a funerary coffer, with cover complete and knob for the seal string [23,056]. **90.** Fine blue-glazed four-handled vase and cover [22,826]. **91.** Fragment of a vase bearing the prenomen Khu-Nefer-Temu  (**Tirhakâh**) [13,157]. **92.** Green-glazed faïence **sceptre,** emblem of serenity , inscribed "May Amen grant a Happy New Year " From Napata [52,931]. Presented by Field-Marshal Lord Kitchener, 1913. **93.** Vase inscribed with the name of **Nekau (Necho)** , king of Egypt, about B.C. 600 [24,238]. **94.** Glazed porcelain jug with the prenomen of **Amāsis II** , inscribed in dark blue glaze [13,175]. **95.** Part of a menât inscribed with the name of **Apries** , king of Egypt, about B.C. 580 [37,360]. **96.** Upper portion of a porcelain model of a sistrum [34,190]. **97.** Handle of a porcelain model of a sistrum inscribed with the names and titles of **Amāsis II** , king of Egypt, about B.C. 572 [34,201].

Arranged on a sloping board standing on the floor of **Wall-Cases 224-229** is a fine collection of **tiles** and fragments, glazed in many colours, from Tall al-Yahûdîyah, the site of the famous city, about 20 miles from Cairo, which was built by **Onias, the high priest,** about B.C. 160.

These tiles, rosettes, etc., formed part of an extensive decoration of the walls of a chamber in a temple, which was rebuilt by Rameses III, about B.C. 1200, in honour of the god Temu. This temple seems to have existed in the time of Seti I, about B.C. 1370, and it was one of the most important in the Delta; it is probable that a temple occupied the site so far back as the XIIth dynasty. Several of the specimens here exhibited display the great skill of the Egyptians in glazing tiles under the XVIIIth and XIXth dynasties, and of especial interest are the figures of captives [326, 330, 339–341, 350], the ornamental borders, rosettes, etc. [148–249].

WALL-CASES 228, 229. Objects in **blue- and green-glazed faïence—continued**:—XIXth dynasty to the Coptic Period. On the **first shelf** is a fine collection of faïence *ushabtiu* figures, many of them bearing on them the text of Chapter VI of the Book of the Dead according to the Saïte Recension. It will be noted that most of the figures are supported by a plinth up the back, a characteristic of the XXVIth dynasty. The most interesting of these are:—**1.** A group of well-glazed and finely-shaped figures made for **Thanehbu** , the superintendent of the king's barges , the son of the lady Nefertit [34,278, 34,280, 35,388–91, etc.]. **2.** Fine white-glazed *ushabti* figure of Tha-Her-ta , a captain of bowmen  [8971]. **3.** Blue-glazed *ushabti* figures of Psemthek, the son of Tua-rekhit  [49,419, 49,420]. On the **second shelf** is a series of blue- and green-glazed **plates and dishes** of the XXVIth and following dynasties. On the **third shelf** are blue- and green-glazed jugs, bowls, vases, etc., chiefly of the Ptolemaic and Roman Periods. The most interesting are:—**4.** Head of Bes from a large figure of this god [35,028]. **5.** Blue-glazed headless figure of the Roman Period [1418]. **6.** Large blue-glazed bowl with one line of hieroglyphs [20,876]. **7.** Blue-glazed porcelain jug, with handle, ornamented with a figure of a lady, in relief, making an offering at an altar. The reading of the inscription on the side is doubtful. Ptolemaic Period [37,407]. **8.** Large glazed porcelain jug with the figure of a

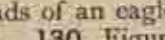
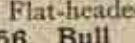
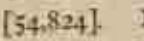
queen or princess making an offering at an altar. The handle is ornamented with bearded male heads, and traces of gold leaf indicate that portions of the woman's figure were gilded. Ptolemaic Period [37,408]. On the lower shelves of **Wall-Cases 228, 229** are:—**9. Rhyton** with faces in relief, and the spout ornamented with an animal's head [37,452]. **10.** Neck of a vase or bottle decorated with two figures of the **Set-animal** in relief [20,971]. **11, 12.** Two thickly glazed vases or bowls [20,877, 20,881]. **13.** Portion of a massive blue-glazed circular object inscribed  and  with  [32,597]. **14.** Green-glazed figure of a goddess or woman for inlaying [32,196]. **15.** Upper part of a green-glazed porcelain **sistrum**. XXVIth dynasty [34,190]. **16.** Portion of a blue-glazed standard with lotus buds [38,140]. **17.** Portion of a green-glazed porcelain **draughtboard** [34,927]. **18. Stibium tube** (?), an ape holds the tube [30,452]. **19.** Blue-glazed figure of an ape drinking from a bowl [24,409]. **20.** Glazed porcelain **inkpot** [27,378]. **21.** Green-glazed porcelain one-handled **jug** inscribed with the cartouches of **Rameses II.** This jug was dedicated by **Prince Set-her-khepesh-f**  [54,280]. **22.** Figure on plinth kneading bread [12,749]. **23.** Fine blue-glazed cover of a large bowl [20,879]. **24.** Green-glazed head and bust of the **goddess Isis** wearing the vulture head-dress and elaborate necklace [24,649]. **25.** Head of a blue-glazed figure of **Venus Anadyomene** [34,208]. **26.** Blue-glazed porcelain object with figures of men in a boat in relief [12,527]. **27–29.** Three blue-glazed vases of the late period [32,589, 49,016, 55,065]. **30.** Green-glazed vase with cover on which is the head of a jackal in relief [9546]. **31.** Portion of a brown-glazed porcelain stele with portions of figures of **Isis** and **Menu** glazed yellow in relief [29,368]. **32, 33.** Two green-glazed porcelain models of **oblation tablets** or altars [26,813, 53,999]. **34.** Very fine light blue-glazed **pectoral** with a figure of Anpu , chief of the god-house, in black outline [24,705]. **35.** Green- and blue-glazed **tiles** or plaques for inlaying [26,793, 41,539]. **36, 37.** Two fine blue-glazed porcelain **Menâts**, with figures of the gods and the cow of Hathor in black

outline [26,232, 30,049]. **38.** Fine blue plaque made for **Amenemâpt,** a royal scribe and overseer of the treasury; on it in black outline is a figure of the deceased adoring Osiris Un-nefer, lord of Amentt, Governor of Eternity [6133]. **39, 40.** Two large blue-glazed **Utchats,** facing left  [24,684, 29,656]. **41, 42.** Two large blue-glazed **Utchats,** facing right  [24,685, 29,655]. **43.** Blue-glazed porcelain **Utchat,** facing right, with figures of the Lion-gods and the ram of Amen in relief [22,838]. **44.** Fine blue-glazed **tile** for inlaying, with a head of Bes wearing plumes in relief [54,417]. **45.** Dark green-glazed tile for inlaying with bevelled edges, inscribed with the name of **Shishak II** . This tile was dedicated by Prince Tchet-Her-âuf-Ânkh, captain of the bowmen, and Princess An-nub-às-Ânkh. , and  [26,811]. **46.** Glazed porcelain vase in the shape of a kneeling **camel**; on the base are two lotus leaves [13,185]. **47.** A group of blue paste cylinders [36,493–36,497]. **48–53.** A group of porcelain seated figures of the cynocephalus or **dog-headed ape,** an animal sacred to Thoth and Khensu. The finest examples are 22,355 and 11,987; in the latter the ape is carrying the *Utchat* or Eye of Rā, which Thoth restored to the face of Rā after it had been destroyed by **Set**. **54–56.** Three blue- and white-glazed figures of the goddess **Taurt** (Thoueris) [1323, 11,836, 27,465]. **57.** Green-glazed figure of **Ptaḥ-Seker-Âsâr,** wearing horns and plumes and embraced by a figure of Sekhmet [205]. **58.** Blue-glazed figure of **Ptaḥ-Seker-Âsâr, hawk-headed,** with a scarab on his head [200]. **59–61.** Three blue- and green-glazed figures of Ptaḥ-Seker-Âsâr standing on crocodiles [176, 11,212, 13,531]. **62.** Glazed figure of a god with the body of Ptaḥ-Seker-Âsâr, and the head of a ram with the face turned backwards [109]. **63.** Porcelain cover of a vase in the form of Harpokrates [1078]. **64.** Glazed porcelain **ægis** of a goddess (Nut (?)) [392]. **65, 66.** Fine blue-glazed figures of the goddesses **Mut** and **Sati** wearing plumes [24,315, 26,237].

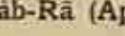
67–83. A group of blue- and green-glazed figures of gods:—**Menthu-Rā** [344]; **Shu** carrying the sun on his head [411, 12,817]; **triad** of Isis, Nephthys and Horus [11,635]; **Khnemu** wearing disk and uraeus [26,235]; head [34,897]; **Khnemu-Ptaḥ** [12,518]; **Khnemu-Rā,** presented by H. L. Hansard, Esq., 1913 [51,823]; heads of **Bes** [1315, 24,691]; **Osiris** [735]; two gods, names wanting [48,608]; plaque of **Apis** [15,481]; plaque of **Taurt and Bes** [1415]; pendants of **Bes** standing on crocodiles [11,821, 11,989]; phallic figure [26,234]. **84–100.** Fine blue-glazed figures of various gods:—**Nefer-Tem** standing upon a lion [35,064]; **Thoth,** the scribe of the gods, ibis-headed [489]; **Bast the four-formed** [400]; **Bast** [26,311, 51,822]; **Bast** offering her right breast to a young king [51,811]; **Sekhmet** [26,312, 26,238]; **Menḥit** [13,524]; **Anubis** [11,644]; **Nephthys** [11,631]; **Horus** [26,234]; the **Four Sons of Horus,** in brown and white porcelain [11,761–11,764]; Isis suckling Horus [773]; the **Tet,** or symbol of the life of Osiris, surmounted by the Atef Crown [739]. **101–106.** A group of fine examples of the Tet in porcelain [2096, 2097, 2100, etc.]. **107.** Glazed figure of a **sphinx** resting a paw on the back of a cat [11,865]. **108.** Blue-glazed **cat,** with black spots [27,725]. **109, 110.** Handles of porcelain sistrum inscribed with the cartouches of Amasis II,

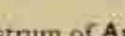


[34,201, 34,202]. **111.** Glazed porcelain **bell** [15,748]. **112, 113.** Two blue-glazed **stibium pots** [13,164, 22,739]. **114.** Vase with cartouche of a king, a lover of Seker [54,833]. **115.** Plaque with figure of a bitch suckling puppies [11,859]. **116.** A group of green- and blue-glazed figures of the **Hawk** sacred to Horus [1835, 12,021, 24,738]. **117.** A group of glazed porcelain bottles or vases in the form of a **hedgehog**; two of them have human heads on the necks [4764, 29,362]. **118.** Plaque with blue-glazed porcelain figures of the four *nemmes* vases which were used in the ceremony of Opening the Mouth [5537]. **119.** Blue-glazed porcelain **ring** [54,454]. **120.** Fine blue-glazed **bead** (?) with the two Utchats in relief [54,452]. **121.** Bead with three frogs [2039]. **122.** Glazed **ibis** sacred to Thoth [12,031]. **123, 124.** A **pair** of **hands** of the goddess Nut [11,393, 11,395]. **125.** Top of a porcelain Tet [11,396]. **126.** Glazed porcelain figure of a player on the double pipes

[26,318]. **127–129.** Heads of an eagle, giraffe and sceptre [13,403, 26,263, 34,905]. **130.** Figure of an ape-headed Ptah-Horus [11,900]. **131.** Glazed vase or bottle in the form of a man-faced bird [32,593]. **132, 133.** Two green-glazed porcelain objects, hands and arms (?) [49,238, 49,239]. **134.** Glazed **tile** with the name of **Seti Menephthah** [29,214]. **135.** Part of a glazed **menat** with the name of **Uaḥâbrā** (Apries)  [37,360]. **136, 137.** A pair of green-glazed porcelain **hands** [2403, 2404]. **138.** Green-glazed porcelain left hand [23,224]. **139, 140.** Two blue-glazed porcelain grotesque figures [22,881, 22,882]. **141.** Lion of **Nefer-Tem** [11,964]. **142.** Blue-glazed **cat** with eight kittens [26,239]. **143.** **Uraeus**  [12,059]. **144.** Uraeus erect [12,035]. **145.** Snake of the goddess **Neḥebkau** [12,055]. **146.** **Hare** of Osiris Un-Nefer [20,853]. **147.** **Ram** sacred to Amen-Rā [11,896]. **148.** **Two-headed ram** supporting the disk of the moon [12,016]. **149.** The god **Heru-ur** (Haroeris) [11,730]. **150.** Seated **ape** [26,313]. **151.** The Ant **fish** [12,005]. **152.** **Fish** (Silurus) [1957]. **153.** Fish (Silurus) on sledge, sacred to Hatmehit and Nehemuait [1956]. **154.** Flat-headed snake (?) [12,043]. **155.** **Dog** (?) [23,276]. **156.** **Bull** [35,063]. **157.** **Cat** [24,405]. **158, 159.** Lions [1463, 24,406]. **160.** Portion of a blue tile for inlaying [18,074]. **161.** Portion of a vase inscribed Khensu-p-khrat  [54,834]. **162.** Portion of a glazed box on which are cut figures of gryphons and the prenomen of **Amasis II**  [4766]. **163.** Fragment of a glazed box with figures of Harpokrates on a lotus and cows [13,187]. **164, 165.** Glazed porcelain fastenings for a belt (?) [30,773, 30,774]. **166.** Glazed vase in the form of an ibex [4765]. **167.** Blue-glazed oval plaque with raised figures of a ram, dog-headed ape and serpents, and incuse figures of two crocodiles and  [22,889]. **168.** Blue- and black-glazed **ball** [27,379]. **169.** Head of a lion [13,188]. **170.** Fine blue-glazed porcelain head of the god Ptah (?) [125]. **171.** Handle of a sistrum of **Necho II**  [54,824]. **172.** Handle of a sistrum of **Psammetichus II**  [34,203]. **173.** Handle of

a sistrum of **Ḥāā-ab-Rā (Apries)**  [6364].

174. Handle of a sistrum of **Amasis II**  [54,827].

175. Handle of a sistrum of **Nektanebos**  [54,828]. **176, 177.** Portions of handles of sistra [26,975, 54,823]. **178.** Green-glazed porcelain tablet for offerings, or altar, with figures of loaves of bread, wine jars, fruit, vegetables, joints of meat, etc., in relief. A channel runs on all four sides. Ptolemaic or Roman Period [48,509]. **179.** Blue-glazed porcelain **label** for a mummy inscribed ⲉⲓⲥⲓⲇⲱⲣⲟⲥ (Isidore) [34,908]. **180.** Similar label inscribed ⲡⲓⲥⲟⲓⲥ[illegible]ⲡⲟⲣⲓⲟⲥ [34,907]. **181.** Blue- and green-glazed label or tablet for a mummy of the Coptic Period. On one side, in relief, is a figure of Anubis standing by the side of the mummy on its bier, and on the other, in raised letters, is written $\frac{\text{ⲁⲥⲓⲣⲥ}}{\text{ⲉⲧⲱⲙⲛⲕ}}$ [22,874]. Green- and black-glazed porcelain figure of Soter, a sailor [30,769]. Roman Period.

WALL-CASES 230–245. Figures of the Gods of Egypt. In these cases is grouped a collection of figures of **Egyptian gods and sacred animals** which is probably the largest in the world, and in one form or another there is hardly a god of importance who is not represented in it. In the **upper group of shelves** the figures are of bronze, and nearly all of them served as votive offerings; many were placed originally in gilded metal shrines in temples, or in private houses, wherein their presence was believed to ensure the protection and favour of the gods whom they represented. The plainer and coarser figures were buried under the doors or corners of houses, and at the boundaries of fields and estates, in order to turn aside from those who made the figures the attacks of evil influences and spirits, and hostile foreign gods, who were bent on enlarging the space through which they roamed. The Egyptians, in common with many other ancient nations, believed that figures of gods could be inhabited by the gods whom they represented, just as statues of human beings were supposed to form the abodes of the "doubles" of those in whose likeness they were made. Hence it became customary for the man who purchased a figure and dedicated it to the god,

to have his own name inscribed upon it, so that when the god visited the figure of himself he might see the name of him that dedicated it, and keep him in remembrance.

The greater number of small figures of the gods, chiefly in Egyptian porcelain, which stand on the **second group of shelves in Wall-Cases 230–245**, were attached to the bodies of the dead, either on necklaces or as pendants, or were laid between the linen swathings of mummified bodies, with the view of securing the protection of the gods thus represented on behalf of the deceased. The 42nd Chapter of the Book of the Dead, which deals with the deification of the members of the body, sets forth what god is to be associated with what member, and there is no doubt that, when the rubric to the chapter was fully carried out, "not a limb of the deceased was without a god." In the Fifth Egyptian Room (Table-Case J 4) is exhibited a set of figures of the gods and amulets taken from a mummy; the figure of Anubis lay on the breast, and the figures of Isis, Nephthys, Thoth, and another god lay in a row over the diaphragm. These objects date from the XXVIth dynasty, and at that period the figures of gods buried with mummies were fewer than in the period immediately preceding.

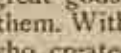
On the **floor of Wall-Cases 230–245** are a large number of **wooden figures of the gods and sacred animals**, which were placed either in tombs to protect the coffins and their occupants, or were set up in the temples as votive offerings.

The Greek historian Herodotus affirms (ii. 34) that the Egyptians were "beyond measure scrupulous in all matters appertaining to religion," and the more the hieroglyphic inscriptions are studied, the more true this remark is found to be. No nation of historic antiquity was more religious than the Egyptians, and among none did religious ceremonial and funerary observances form a larger part of the daily life of both priests and people than among the inhabitants of the Valley of the Nile between the foot of the Second Cataract and the sea. Recent discoveries have proved that long before the reign of Mena, or Menes, the first historical king of Egypt, the Nile Valley was occupied by a race of men and women of slender build, who had long narrow heads, long hands, with tapering fingers, feet with high insteps, reddish hair, and probably blue eyes.[1] Those

[1] See the ivory figure with inlaid lapis-lazuli eyes in Table-Case H, 32,141 (Sixth Egyptian Room).

people flourished in the latter part of the Neolithic period, but it is impossible to say whether they were indigenous to the Nile Valley or not; it is, however, pretty certain that they must be considered to be of north-east African origin, and that they were in no way akin to negro or negroid tribes. The graves of large numbers of predynastic Egyptians of this class have been found at Gebelên, Nakâdah, and Abydos, and they prove that even at that remote period, which can hardly be later than B.C. 5000, the people believed in a future life of some kind. What kind of life it was cannot be said, but it must have been of a material character, not unlike that which was led by man on this earth at that time, and the place where it was to be lived was thought to be situated at some distance from the present world. Well-to-do relatives of the dead placed a supply of food in the graves to sustain them on their journey, and they provided them with flint weapons wherewith to kill the game which was assumed to exist in the world beyond the grave, and with earthenware vessels filled with the substances which were considered to be essential for the comfort and well-being of the body. We possess no inscriptions or texts of this period, because the Egyptians could not then write, and it is therefore unknown what were the exact views which were held on the subject of the future life; but it is perfectly certain that the oldest Egyptians known to us believed both in the existence of a heaven and in the possibility of a renewal of life after death on this earth. Nothing is known of the predynastic Egyptian conception of God in the latter part of the Neolithic Period, but there is reason for thinking that the Egyptian peopled heaven with a number of beings who may be termed "gods"; at the same time he certainly paid homage or worship to certain animals, fish, reptiles, etc., *e.g.*, the bull, cow, crocodile, bear, hippopotamus, tortoise or turtle, cuttle-fish, etc. In the dynastic period only the animal of the species which possessed certain distinctive marks was regarded as sacred, *i.e.*, the incarnation of a god, but whether this idea was evolved in predynastic times cannot be said; it is, however, probable, for the more that is known of the details of the Egyptian religion of the dynastic period, the more clear it becomes that its fundamental conceptions are derived from the predynastic inhabitants of the country. It is, moreover, impossible to believe that the animals chosen for worship

were in every respect similar to all the others of the species to which they belonged. The cult of quadrupeds, birds, fishes, reptiles, etc., is one of the most persistent characteristics of the Egyptian religion, and it survived the introduction of Christianity into Egypt by two or three centuries.

Side by side with the cult of animals there flourished also, probably in the predynastic period, the worship of the Man-god **Asár**  or **Osiris,** with whom were associated his sister-wife **Ast** or **Isis,** and a small group of cognate gods. In the earliest times Osiris appears to have been a vegetation god, or a water god, or perhaps the god of an arm of the Nile in the Delta, but the tradition of the dynastic period identified him with a king who had once reigned upon earth, and who had been foully slain, or drowned, by his brother **Set,** but who, through the words of power which were uttered by Isis, had been raised from the dead. Accusations were made against him by Set, and the great gods summoned Osiris before them and enquired into them. With the help of Thoth, the **intelligence** of the god who created the universe, Osiris proved his innocence and showed that it was Set and not himself who was the Arch-Liar and Evil-Doer. Therefore the gods appointed him to be the Judge of the dead, and the immortal King of the Other World. During the rule of the 1st dynasty some important development of the worship of Osiris took place, and the fifth king of the dynasty, who was called SEMTI, is mentioned in connexion with the editing or writing of some portion of the great national funerary work which was called the "Book of Coming Forth by Day" (PER-EM-HRU ), but is now commonly known as the "Book of the Dead." In the oldest religious texts known it is tacitly assumed that the reader is well acquainted with the details of the life, and death, and resurrection of Osiris, who is treated throughout as the greatest of all the gods whose names are mentioned in such works, and as the cause and source of the resurrection and everlasting life. From the allusions found in these texts, we may conclude that in several parts of Egypt religious ceremonies partaking of the nature of miracle plays had been performed annually from time immemorial, with the object of commemorating the principal events in the original

tragedy of Osiris, and it is clear that such ceremonies were performed with all the realism which is characteristic of half-savage, primitive peoples, long after the Egyptians had become, outwardly at least, highly civilized.

The Book of the Dead is, at base, the book of the cult of Osiris, and the guide which had the power of teaching the deceased how to arrive at the kingdom of that god; and its principal dogmas and beliefs were clung to tenaciously in certain parts of Egypt long after the edict against paganism was promulgated by the orthodox Emperor Theodosius the Great, in December, A.D. 381. When the great image of Serapis, the god who was supposed to contain the souls of Osiris and Ptah, was destroyed in 389 by the Christians, the peoples of the Delta quietly abandoned their old cult, but those who lived in Upper Egypt did not do so, and the worship of Osiris and Isis lasted at Philæ until the reign of Justinian (527–565). The reason for the popularity of the Osiris cult is easy to find. In the first place it absorbed without difficulty many of the old beliefs connected with the cult of sacred animals, birds, etc., and its principal gods appeared in forms half-human and half-animal, or half-human and half-bird, or wholly animal, and permitted the retention of many ancient half-savage rites and customs. Next, it promised to man a **resurrection** from the dead and an **eternal life** to be passed in a fertile well-watered region, where the comforts and pleasures of life were abundant, and where there was no labour to be performed.



Temu, or Atmu.

Now, on the eastern frontier of Egypt, and in Syria on the north-east, there lived many tribes and peoples whose principal object of worship was the SUN, and as numbers

of these made their way into Egypt and settled down in the region which lay between the Bitter Lakes and Heliopolis, the cult of the sun-god grew and flourished in the Eastern Delta. Another form of sun-worship, which eventually coalesced with this, was introduced into Egypt by conquerors who came from Asiatic territory at a different period, who invaded the country in predynastic times, and, having enslaved the inhabitants, settled down there and worshipped the god who was best known to them, *i.e.*, a form of the sun-god which was at that time called **Horus**, or **Horus-Rā**.

During the first three dynasties the sun-worshippers, or followers of Rā, do not appear to have possessed any extraordinary political influence, but in the beginning of the Vth dynasty their priests succeeded in acquiring considerable power, and their god Rā became the great god of Egypt, and the king began to call himself "son of Rā," and to adopt a second name as such. The centre of the worship of Rā at this period was Heliopolis, and the priests of this place formulated a system of solar theology, in which the local sun-god **Temu**, who was worshipped under the form of a man, was made to assume the headship of a **company of the gods**. A "company" might consist of nine or more gods, but nine was the ordinary number, and the members of the "Company of Annu (*i.e.*, Heliopolis) were:—Tem, Shu, Tefnut, Geb, Nut, Osiris, Isis, Set, Nephthys; to these were sometimes added Thoth, Horus, Rā, etc. Now, as the Egyptians divided the world into three parts, viz., heaven, earth, and underworld, it was necessary to provide each division with its company of gods, and thus there were **three companies of gods** in the Heliopolitan system, which contained at least twenty-seven gods, and was expressed in writing thus . When the first sun-worshippers entered Egypt, they merged all the ancient native animal gods in their own gods, and the Sun-god Rā was depicted by them in the form of a hawk-headed man, because the hawk was regarded as a sun-bird by the predynastic Egyptians. The gods who were associated with him were chosen from a large number of local gods, who were in turn chosen from the creatures, animate and inanimate, which were worshipped in predynastic times.

The priests of Heliopolis made the gods of their "company" to include ancient gods of every kind, and they absorbed into their theological system legends and beliefs which had come down to them from their predynastic ancestors; in fact, they seem to have endeavoured to make their system of religion as much as possible like the old one, with which the people were so well acquainted. Their chief god **Tem**, or Atmu, included the sun-gods **Rā** and **Kheperā**, with their feminine counterparts, and was believed to have produced from himself **Shu** and **Tefnut**, the deities of air, or sunlight, and water respectively; these three formed the great triad of Heliopolis, one of the oldest of the triads of Egypt. **Geb** and **Nut** represented all the ancient native gods of sky and earth, and the early legends concerning them were quietly adapted to the new theological system of the place. **Osiris** and **Isis**, together with their allied gods **Set, Nephthys, Horus, Anubis**, etc., as they represented the ancient native gods of the dead, were introduced in a body into the Heliopolitan company of gods, but the parts which they played appear to have been modified somewhat. Speaking generally, the Heliopolitan system was tolerant, and it admitted within its divine company almost any ancient local god. It represented a compromise, of course, and was a mixture of animal and solar cults, but it satisfied the inhabitants of Lower Egypt for several centuries, and was even copied in some matters by the theologians of Herakleopolis, and later even by those of Thebes.

At the close of the VIth dynasty, about B.C. 3100, the sovereignty passed from Memphis, and the supreme ecclesiastical power from Heliopolis, and the princes of Herakleopolis made themselves practically masters of the country between Memphis and Thebes. As a result the **gods of Herakleopolis** assumed prominent positions in the land, and the religious beliefs and legends of their priests were grafted on to the theological system of Heliopolis. In process of time the authority of the Herakleopolitans was broken by the princes of Thebes, and **Amen**, whose name means the "Hidden One," the local god of that city, was proclaimed the "king of the gods." During the XIIth dynasty (B.C. 2500-2300) the chief shrine of Amen was rebuilt at Thebes, on the spot which is marked to-day by the ruins of Karnak, and his priests began to ascribe to him the powers, and titles,

and attributes of the oldest and greatest gods of Egypt; the powers assigned to him included those of all the animal and solar gods who had been worshipped in the country.

Under the XVIIth dynasty, B.C. 1600, the Thebans succeeded in gaining the victory in a decisive battle between themselves and the Semitic people **(Hyksos)** who had become lords of the Delta and all Lower Egypt, and the glory and power of Amen, to whom the victory was attributed, grew still greater. The kings of the XVIIIth dynasty enlarged his temple, and endowed the priests with lands and estates, and bestowed upon them many far-reaching privileges. The **brotherhood of the priests of Amen** was one of the richest and most powerful sacerdotal bodies in ancient Egypt, and they maintained and increased their influence with such skill, that under one of the last of the Rameses kings they obtained (about B.C. 1100) authority to levy taxes on the people, and soon afterwards the **high priest of Amen** became king of Upper Egypt. It has been calculated that at this period about one-fifth of the entire population of Egypt were the slaves of Amen or Amen-Rā, and the wealth of the brotherhood of Amen was well-nigh incalculable. Speaking generally, Amen was regarded as a great creative god, who united within himself the powers of the solar gods and the gods of generation and of nature. He symbolized the hidden power which caused the conception and growth of every living creature on the earth. There is no proof that he was considered to be a god of the dead in the earliest times, but after the XIXth dynasty (B.C. 1400–1200) an attempt seems to have been made to make him king of the gods of the dead, and, in fact, to usurp the position and attributes of Osiris.

Under the XVIIIth dynasty the supremacy of **Amen** was challenged seriously by **Amen-ḥetep IV,** the leader of the **Aten heresy.** Of the origin of the god Aten nothing is known, but there is no doubt that his character was solar, and that he was the **god of the disk of the sun.** The word Aten means "disk." The peculiar dogmas which attached to the god himself have not yet been fully made out. It seems, however, that Aten was regarded as the One god who lived in and maintained the material body of the sun, and also as the visible emblem of the Sun-god; and though followers of Aten were willing to acknowledge the ancient solar gods Heru-ȧakhuti

(Harmachis), Rā-Heru-ȧakhuti, etc., they refused absolutely to admit the claims of Ȧmen, or Ȧmen-Rā, to be the "king of the gods." Ȧmen-ḥetep IV asserted the supremacy of Ȧten in a very definite manner, and his hatred of the god Ȧmen brought him into conflict with the priests of Ȧmen in Thebes. For the first four years of his reign he disputed their contentions vigorously, but finding that they were backed by all the priesthood in the city, and that the people sided with them, he forsook Thebes and settled in a place on the Nile near the modern village of Tall al-ʿAmârnah; here he built a beautiful palace and temple, wherein no bloody sacrifices were offered up, but only incense, flowers, and fruits. The new city was called "**Ȧakhut-Ȧten,**" or "Horizon of Ȧten," the temple was called Ḥet-Benben, or "House of the Obelisk," and the king changed his own name from "Ȧmen-ḥetep" to "**Ȧakhu en Ȧten,**" *i.e.*, "Glory (or spirit) of Ȧten." Before he left Thebes he promulgated the edict for obliterating the name of Ȧmen and his figure from every monument in Egypt, and though this was only partially carried out, it practically alienated from him the whole of the people of Upper Egypt. Ȧmen-ḥetep IV, or Ȧakhu-en-Ȧten, lived in his new city for ten or twelve years, and died at a comparatively early age; in less than twenty-five years after his death his city was deserted, the sanctuary of his god was desecrated, his followers were scattered, and the triumph of Ȧmen was complete.

The religious texts which were written at Thebes at this period prove that the Egyptians, though accustomed to the worship of many gods, were well acquainted with the **idea of monotheism,** and numerous passages in the hymns and other works of all periods prove that they believed in the existence of a **Being who was immortal, invisible, omnipotent, omnipresent, and eternal, like the Christian God.** In a manner, the Egyptian religion developed in two directions, *i.e.*, towards polytheism and towards monotheism, but this contradiction is easily explained when we remember that the gods and goddesses of Egypt were only forms, or personifications, of the gods of nature. Ḥeru, Ḥeru-ur, Ḥeru-ȧakhuti, Ḥeru-p-khart, Rā, Ptaḥ, Temu, Kheperā, etc., are all forms of the Sun-god, and Isis, Uatchit, Neith, and several other goddesses, are only forms or aspects of a predynastic goddess whose

attributes and names changed at different periods and in different places. In fact, both priests and people united the liveliest sentiment of the spirituality of God to the coarsest representations of different divinities, and a clear and definite belief in the unity of God to a great and varied multitude of divine persons. The popular form of belief was a mixture of crude materialistic ideas and a number of spiritual conceptions of the most exalted character.

Under the XVIIIth and XIXth dynasties it became fashionable among royal personages to have copies of religious works, *i.e.*, the "Books of the Underworld," other than the well-known Book of the Dead, inscribed upon their tombs, and these appear to have been the outcome of a distinct form of religious thought in respect of the future life. The followers of Osiris, as we know from the Book of the Dead, hoped to attain after death to the **Sekhet-hetepu,** or **"Fields of Peace,"** where they expected to lead to all eternity an existence which had much in common with that lived by prosperous Egyptians in the fertile lands of the Delta. On the other hand, those who were worshippers of the Sun aimed at attaining to a seat in the boat of the Sun, where they hoped to become beings of the same nature as Rā, whose sustenance would be the divine meat and drink of heaven, and whose apparel would be light. They hoped to travel where he travelled, and to rise on the world each day as he did, and to be protected by him to all eternity. To secure such an existence it was necessary for a man to perform all the precepts of the Egyptian religion on earth, and to provide himself with amulets, words of power, magical texts, etc., for without such no soul might hope to pass successfully through the region of the sunset called **Amentet,** *i.e.*, the "hidden" or unseen place, and reach the **Tuat**, where he would be able to step into the "Boat of Millions of Years."

According to the doctrine of the **Books of the Underworld,** Amentet contained the souls of countless beings who either through their sins, or because they had been careless of their duties, or because their relatives and friends had failed to provide them with the necessary amulets or words of power, were doomed to remain there, apparently, for ever. Amentet was a place of darkness and terror, and it was the abode of terrible devils and monsters of every description, but the souls therein were cheered

once each day by the Sun-god Rā, who passed through it as he journeyed from the place where he set to that where he rose in the morning. The presence of the god brought light and a short period of refreshing daily, but as soon as he reached the end of Āmentet, and passed through into the next section of the Underworld, those who were in his boat could hear, as the doors closed after him, the weeping and wailing of the souls who were unable to follow him, and who were forced to remain in darkness until the Sun-god re-visited them next day. Every nome of Egypt was provided with its own underworld, and each underworld possessed its own characteristic inhabitants; the Sun-god Rā was lord of every one of these, except the kingdom of Osiris. Under the New Empire the votaries of Rā formed a numerous and powerful body, and their theologians and priests endeavoured to impress their views on the country in general. This, however, they failed to do, and the old indigenous cult of the deified man Osiris, who had obtained immortality for himself, and made it possible for those who believed in him to obtain it also, continued to keep a firm hold throughout Egypt during the whole of the dynastic period. The Ptolemies supported and amplified the cult of Osiris, and thus, when the Romans took possession of Egypt, B.C. 37, the solar cults occupied an inferior place in the affections of the people, and the Egyptians continued to live and die as they had done for about five thousand years, hoping in Osiris, and believing that he was able to give them everlasting life.

WALL-CASES 230–232. Three **upper shelves.** Here will be found specimens of bronze figures of nearly all the **sacred animals, reptiles, birds,** etc., of Egypt. Porcelain figures of them will be found on the **middle shelves,** and the largest figures in wood, stone, etc., on the **floor of the Case.** Among these may be specially mentioned:—

Bronze figures of the **hawk,** sacred to the Horus gods [11,593, 11,594, 1844, 36,313]; and figures of a hawk with the attributes of Menthu and Khensu [1859, 1861]. Figures of the **man-headed lion,** or Egyptian **Sphinx,** symbol of Rā-Heru-Āakhuti, or Rā-Harmachis [11,891, 24,700, 35,725, 11,552]. Figures of the **lion,** sacred to Horus, Aker, and other gods [11,553, 11,936]. Figures of Hāp or **Apis,** the sacred bull of Memphis, and of Mer-ur, or **Mnevis,** the sacred bull of Heliopolis. The figure 37,448, which was dedicated to Apis by Peṭa-

Ast, is a very fine specimen. On the forehead we see the triangular blaze of the Apis bull, and on his back the scarab with outspread wings. The Apis Bull was the "living emblem" of Ptah-Seker-Asar, the triune god of the Resurrection. The cult of these gods is very ancient, and continued until the latest times [1608, 35,721, 11,617, 11,616; examples in porcelain are 1624, 11,949]. Figures of the **ibis,** sacred to Thoth [1925, 11,619, 36,218]; ibis with figure of Maāt [36,451]. Figures of the **shrew-mouse,** sacred to Horus [1604, 26,335]. Figures of the



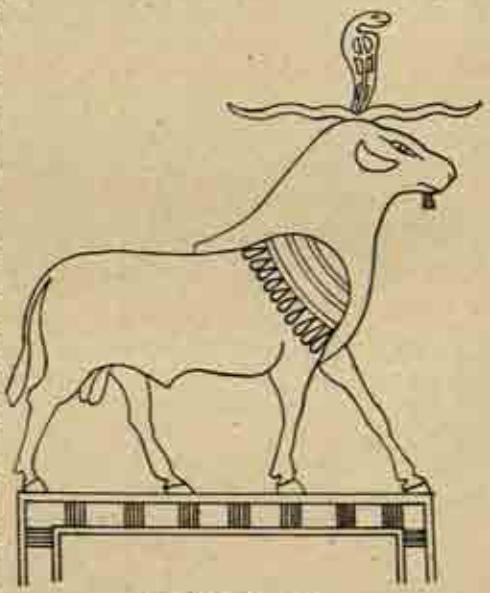
The Bull Apis. 37,448.



The Bull Mnevis.

dog-headed ape, having on his head the lunar disk and horns. He was the companion of Thoth, whom he assisted in calculating times and seasons, and in weighing the souls of the dead in the Judgment [1443, 35,401, 12,561, 32,197, 11,898]. Figure of the animal, symbol of **Set** [30,460]. Figures of the **jackal,** sacred to Anpu (Anubis) and Up-uat [11,532, 11,895, 22,928]. Figures of the **cow,** sacred to Hathor [1631, 36,447, 11,579, 11,585]. For a fine marble head of the cow of Hathor, see Wall-Case 234 (floor). Presented by the Egypt Exploration Fund, 1905 [42,179].

Figures of **fish,** sacred to Hathor, Nehemāuit, and Hatmehit [11,624, 11,626, 12,041, 37,376, 37,449]. Figures of the **cat,** sacred to Bast [1546, 1552, 11,556]; a figure in crystal [11,918]. Figures of the **crocodile,** sacred to Sebek [1941, 22,154, 23,049]. Figures of the **ram,** sacred to Khnemu, and later to Amen [11,720, 22,887]. Figures of the **vulture,** sacred to Mut [12,022, 12,030]. Figures of the **ichneumon,** sacred to Uatchit [11,590, 29,602, 35,091]. Figures of the **uræus,** sacred to Rā and other gods [1994, 24,727]; the **serpent,** sacred to the Sun-god. See Wall-Cases 231, 232 (middle shelf), for a fine example of a bronze serpent, 5 ft. 5 in. long. Presented by the Earl of Carnarvon, 1913 [52,831]. Figures of the **sow,** sacred to Isis [1700, 1795]. Figures of the **hare,** sacred to Osiris [1731, 11,983]. Figures of the **scorpion,** sacred to Selqet [2017, 12,033]. Figures of the **frog,** emblem of the resurrection and fertility [2019, 11,620]. Figures of the horned **beetle,** sacred to Rā [2042, 11,630, 12,040]. Figure of the **hippopotamus,** sacred to Hathor [34,275].



The Ram of Mendes.

In **WALL-CASE 233** are exhibited several examples of **polytheistic figures,** *i.e.*, figures of a composite god who, in the Ptolemaic Period, was endowed with all the chief attributes of all the ancient gods of Egypt. See 17,169, 1205, 35,720, etc.

The wars which the Egyptians waged in Western Asia and Syria and Palestine caused the introduction of the worship of several **foreign gods** into Egypt. Among these

may be mentioned **Ānthât,** a goddess of war, who is probably to be identified with Ânthretha, Âstharthet, or **Ashtôreth, Qetesh, Kent, Āāsith,** Bār or **Baal,** Bailthâ or **Beltis,** and **Reshpu.** The cult of the naked goddess was very common all over Western Asia, and her chief representative was Ânthât, or Ashtôreth, or Kent. Āāsith was a war-goddess of the Eastern Desert, and Qetesh, Baal, and Reshpu were gods of storm, tempest, and war. Ânthât holds a spear and shield in her right hand, and brandishes a club in her left; Reshpu is depicted in the form of a man who is armed with shield, spear, and club; projecting from his turban is the head of a gazelle, which animal appears to be a very ancient symbol of the god. Figures of Ânthât and Reshpu may be seen on Stele 191 in the Northern Egyptian Gallery.



Reshpu.

Among the gods of Sûdânî origin preserved in the collection may be mentioned Bes. The original country of **Bes** is doubtful, but judging by the feathers on his head, his home was the northern portion of Central Africa. He is depicted in the form of a large-headed bearded dwarf, with bowed legs, and he wears the skin of the *Bes* , an animal of the panther class, from which he appears to derive his name. Bes was the **god of war, music, laughter,** and of merry-making of all kinds, and he was the protector of children and the patron of beauty. In the later dynastic period he was identified with Horus and other solar gods, and became the type of the "old god who reneweth his youth." Good characteristic figures of Bes in bronze and stone are :—

1. Bronze figure of **Bes,** whose plumes are surmounted by an ægis of Khnemu. [11,503.]

2. Bronze figure of Bes, with two uræi on his head [11,530.]

3. Bronze figure of Bes on a standard. [15,291.]

4. Bronze figure of Bes standing on a seat supported by sphinxes. [1208.]

5. Bronze figure of Bes standing on two lions. [35,978.]

6. Wooden figure of Bes, holding a tambourine and dancing on a lotus flower. [20,865.]

For other figures of Bes see the floor of Wall-Cases 235, 236.

In **WALL-CASES 233–235, 237** are exhibited figures of the gods of the **triad of Elephantin**, which consisted of Khnemu, Satet, and Ânqet. **Khnemu** was a god of the predynastic Egyptians; he is usually depicted in the form of a man, with the head of a flat-horned ram (the *Kudu*?), an animal which appears to have been introduced into Egypt from the East, and which is not represented on the monuments after the period of the XIIth dynasty. Above his horns is often seen the jug , the phonetic value of which, "Khnemu," forms the god's name. The name Khnemu means the "moulder," and he is described as the "builder of men, "the maker of the gods, the Father "who was in the beginning, the "creator of the things which are, "and of the things which shall be, "the source of all that existeth, "Father of fathers, Mother of "mothers, the lord who maketh "things to come into being from "himself, creator of heaven, earth, "underworld, water and mountains, who raised up heaven "on its four pillars, and who holdeth up the same in the "firmament." The female counterpart of Khnemu was **Sati** or **Satet**, who appears to have been the goddess of the Inundation of the Nile. She was identified with Isis-Sothis, Isis-Hathor, Âment, Menât, Renpit and other goddesses. Her sister goddess was **Ânqet**, a personification of the waters of the Nile.



Bes.

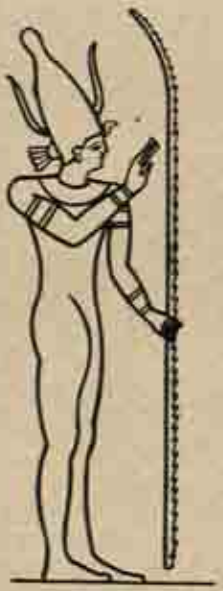
7. Bronze standing figure of **Khnemu**, ram-headed, wearing the *Atef* crown with disk, uræi, etc. [92.]

8. Bronze figure of Khnemu, wearing a disk. [11,040.]
9. Leaden seated figure of Khnemu. [11,067.]
10. Bronze ægis of Khnemu. [37,470.]
11. Wooden figure of **Sati**, or Satet. [11,487.]

In **WALL-CASES 234–240** will be found grouped figures of Åmen-Rā, Mut, and Khensu, who formed the **triad** of the great gods **of Thebes. Amen-Rā** represents the fusion of Amen and Rā, and the cult of this dual god is one of the most remarkable phases of Egyptian religious belief. Originally Åmen was a local god of Thebes, who sprang into prominence immediately after the rise to power of the princes of Thebes, about B.C. 2600; the kings of the XIIth dynasty either rebuilt or added to a temple to the god at Thebes, and their successors continued to pay great honour to him. When Seqenen-Rā, a king of the XVIIth dynasty, defeated the Hyksos, and so made himself master of all Egypt, the power and glory of Åmen were further magnified, and under the XVIIIth dynasty he was definitely proclaimed "king of the gods," and he was made to usurp all the titles and attributes of Rā, the Sun-god. The name "Åmen" means "hidden," and he appears to be the personification of the invisible, all-pervading, all-creating generative male principle, which made itself visible in the great operative powers of nature. His female counterpart was **Mut**, who is depicted in the form of a woman, and may be regarded as the type of the Egyptian **World-Mother** in the latter



Khnemu.



Satet, or Sati.

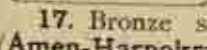
half of the dynastic period. The third member of the triad of Thebes was the Moon-god, who existed in two forms, which are called **Khensu** and **Khensu Nefer-ḥetep.** Khensu possessed many of the attributes of Horus, and is depicted as a hawk-headed man, with the lunar crescent and disk on his head. Khensu Nefer-ḥetep has the head of a man, and was believed to possess the power of driving out evil spirits, and of curing those who were sick of diseases caused by supernatural and unfriendly powers.

12. Bronze standing figure of **Amen-Rā**, king of the gods, with the solar disk and plumes on his head. [9.]

13. Bronze seated figure of Amen-Rā. [11,003.]

14. Bronze seated figure of Amen-Rā, ram-headed. [11,233.]

15. Bronze shrine containing a seated figure of Amen-Rā. This object was a votive offering made by Shabataka, a king of Egypt of the XXVth dynasty, about B.C. 650. [11,013.]

16. Wooden plaque inscribed with figures of "Amen-Rā, king of the gods," and "Ptaḥ, the begetter of the gods"; between them is the cartouche of **Seti II Mer-en-Ptaḥ** (), a king of Egypt, B.C. 1300. [38.]

17. Bronze seated figure of Amen-Heru-pa-khart (**Amen-Harpokrates**). [34,937.]

18. Bronze seated figure of **Mut**. [58.]

19. Bronze standing figure of Mut. [11,022.]

20, 21. Two porcelain figures of the goddess Mut in the character of Isis suckling Horus. [11,158, 13,519.]

22. Bronze figure of **Khensu**, hawk-headed. [87.]

23. Gold figure of Khensu, with lunar crescent and disk. [86.]

24, 25. Bronze figures of Khensu, wearing the triple crown and attributes of Harpokrates. [11,045, 35,417.]

26. Bronze figure of Khensu, holding the *Utchat*  of the moon. [12,587.]

27. Bronze figure of Khensu, wearing the crown, horns, etc., of Osiris. [583.]

28, 29. Bronze standing figures of **Amsu**, or **Menu**, a very old personification of the generative and reproductive powers of nature. Like Amen, or Amen-Rā, he wears on his head a disk and plumes, and he is usually depicted as an ithyphallic god, with his right hand and arm raised in the act of holding up a flail. [43, 45.] **WALL-CASE 235.**

THE TRIAD OF THE GREAT GODS AT THEBES.



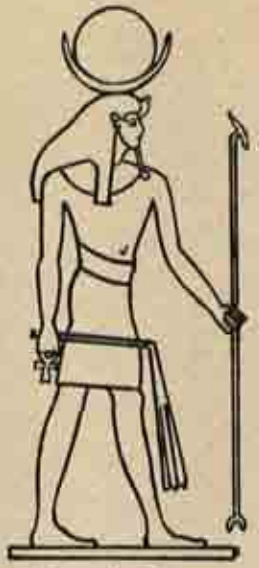
Åmen-Rā.



Mut.



Khensu.



Khensu-Nefer-ḥetep.

691

30. Bronze pendant with three bronze figures of the gods of creation, **Rā, Amen,** and **Amsu,** or Menu. [18,681.]

31, 32. Glazed porcelain figures of Menu.
[13,520, 22,168.] **WALL-CASE 239.**

33. Bronze standing figure of **Bast,** cat-headed.
[11,036.] **WALL-CASE 233.**

34. Bronze standing figure of Bast, holding an ægis and a sistrum. [11,033.]

35. Bronze figure of Bast, standing on a pedestal made in the form of the symbol of her name . [11,582.]

36. Bronze figure of **Bast with kittens.** [12,590.]

37. Bronze seated figure of Bast, wearing a disk and uræus. [11,047.]

38. Bronze standing figure of the cat-headed goddess **Menhi,** wearing horns, disk and plumes.
[11,017.] **WALL-CASE 234.**

39–41. Three lapis-lazuli figures of the goddess **Selqet,** wearing on her head a scorpion, her symbol.
[375, 11,381, 11,382.] **WALL-CASE 236.**

42. Bronze figure of the goddess **Neith** of Saïs, wearing on her head the crown of the North.
[24,722.] **WALL-CASE 234.**

43. Bronze seated figure of Neith. [11,008.]

44. Bronze ægis of Neith. [72.]

45. Blue paste head of the goddess **Uatchit,** on a papyrus sceptre. [13,405.] **WALL-CASE 237.**

46. Bronze figure of the goddess **Meḥ-urt,** cow-headed, and wearing plumes, uræus, and solar disk.
[22,925.] **TABLE-CASE F 7.**

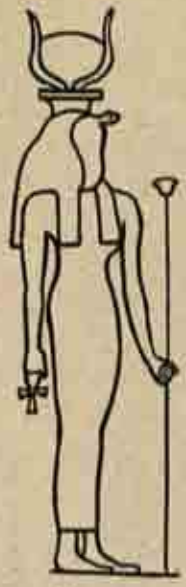
47. Bronze figure of the goddess **Neḥemāuit.**
[303.] **WALL-CASE 234.**

48, 49. Bronze figures of the goddess **Mersegert,** under the form of a human-headed snake.
[2007, 29,415.] **WALL-CASES 239, 240.**

50. Bronze figure of the snake-headed goddess **Neḥebkau.** [No. 11,517.]

51. Wooden figure of Neḥebkau, carrying the *Utchat* . [11,779.] **WALL-CASE 236.**

WALL-CASE 239. Upper Shelf. **Ḥeru-ur,** *i.e.*, "Horus the Aged," the Haroëris of the Greeks, so called to distinguish him from Ḥeru-pa-khart, or Harpokrates, *i.e.*, **Horus the Younger.** He has the form of a man with the head of a hawk, and under the form of a hawk is one of



Mersegert.



Nehebkau.



Urt-hekau
(a form of Isis).



Nehemāuait.



Meh-urt.

the oldest of the Egyptian gods. In the illustration he wears the crowns of the South and North. The word "Heru" means "he who is above," but later the god came to symbolize the face of heaven, when the sun was the right eye of the god, and the moon the left. The most interesting examples of the god here exhibited are:—

52. Bronze seated figure of Heru-ur, hawk-headed, and wearing the double crown; behind him is an obelisk, the symbol of the sun. The obelisk is called *benben*, and the chief solar temple in Heliopolis, the Sun-city, was called Ḥet-Benben, *i.e.*, "house of the obelisk."

[29,608.]

53. Bronze standing figure of Heru-ur, on a double pedestal. [930.]



Heru-ur.

The god Horus possessed fourteen other forms at least, and among these the most important was "Horus of Behuṭet," *i.e.*, Horus of Edfû; he represented Horus at mid-day, and so typified the greatest power of the heat of the sun. Horus of Behuṭet was the god of the people who invaded Egypt from some region in or near southern Arabia, and who conquered the Egyptians in some measure because they were armed with metal weapons. The companions of the god are generally known in the inscriptions as the "Shemsu Heru," or "**Followers of Horus**," and as the "Mesniu" or "**Blacksmiths**." In illustration No. 1 the god wears the double crown, and in No. 2 we see him holding his characteristic weapon, and spearing a crocodile.

WALL-CASES 239, 240. **Rā** is one of the oldest forms of the Sun-god in Egypt. He was regarded as the maker and creator of the world, and gods, and men, and it is probable that his name has a meaning something like "operative (or creative) power." His worship was associated with that of Heru, the Sky-god,

at a very early period, and the hawk was one of his symbols. The visible emblem of Rā was the sun, which was supposed to sail across the sky in two boats; the **morning boat** was called "Mātet," and the **evening boat** "Sektet"; during the night he passed through the region called the Tuat, where he did battle with the hosts of darkness, and whence he emerged victorious each morning. From the XIIth dynasty onwards the attributes of Rā were added to those of **Âmen,** the **Hidden god,** who was originally nothing but a local god of Thebes and of little importance. The fortunes of war, which made the princes and kings of Thebes victorious under the XIth and XVIIth dynasties, raised Âmen to the position of "King of the gods." Rā is depicted in the form of a hawk-headed man, with the solar disk, surrounded by a serpent twined round it, on his head. The chief characteristic of Âmen, or **Âmen-Rā,** is the two long plumes which stand above a close-fitting cap or helmet. The examples of Rā of special interest are:—



1. Heru-Behutet.



2. Heru-Behutet spearing a crocodile.

54. Bronze standing figure of Rā, hawk-headed; the eyes are inlaid with gold and garnets. [343.]

55. Bronze seated figure of Rā, with the solar disk on his head, and a papyrus sceptre on his knees. [346.]

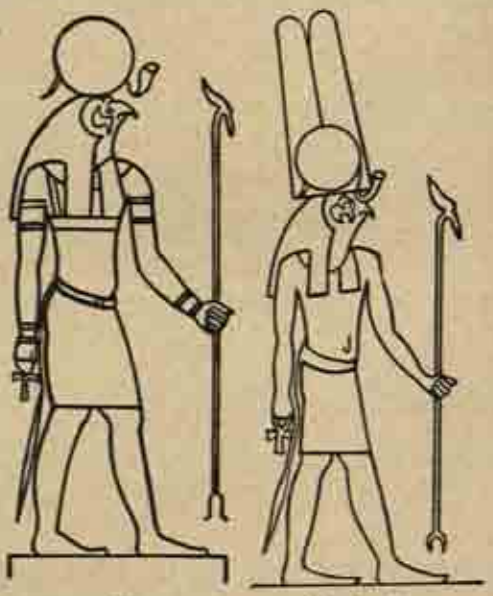
56. Bronze seated figure of Rā, with the solar disk on his head, and the feather of Maāt, *i.e.*, right and truth, on his knee. [27,362.]

57. Bronze figure of **Rā-Ḥeru-âakhuti,** or **Rā-Harmachis,** standing upon a pedestal; the eyes are inlaid with gold and garnets. [341.]

Rā-Harmachis united in himself the attributes of Rā and of **Horus of the two horizons (Ḥeru-âakhuti).** Another well-known form of the Sun-god of Egypt was that in which the attributes of Rā and Menthu were united under the form **Menthu-Rā.** The chief seats of his worship were Hermonthis and Thebes. Interesting examples of the god are:—

58, 59. Bronze standing figures of **Menthu-Rā,** hawk-headed and wearing the solar disk, with two uræi and plumes; the eyes and necklace are inlaid with gold. [339, 342.]

60. Pendent bronze figure of the god, with one uræus only. [30,063.]



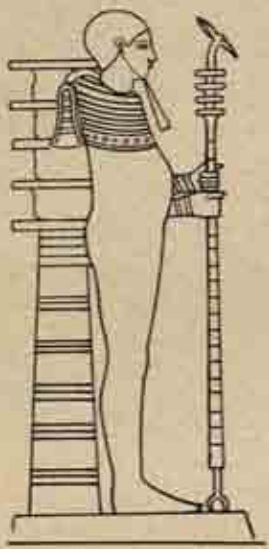
Rā. Menthu-Rā.

WALL-CASES 237–239. The next group of gods illustrate the great triad of gods of Memphis, namely, **Ptaḥ, Sekhmet,** and their two-formed son, **I-em-ḥetep** (the Imouthes of the Greeks) and **Nefer-Tem,** or **Nefer-Âtmu.** Ptaḥ was a form of the morning sun, or was the personification of the rising sun himself, and was the "Opener" of the day; his counterpart was **Temu,** the god of the setting sun, or the "Closer" of the day. In another aspect Ptaḥ was the great cosmic sculptor or artificer, who, with Khnemu, carried out the commands of Thoth, and brought about the creation of heaven and earth. The other principal forms of Ptaḥ are:—**Ptaḥ-Seker,** or **Ptaḥ-Seker-Âsâr,** and **Ptaḥ-Tanen.** Ptaḥ-Seker is a form of Osiris, or of the night,

i.e., the dead Sun-god. Seker was a god of night, and represented the inert power of the darkness; he is sometimes depicted in mummy form, and holds the symbols of the power of Osiris.

Ptaḥ-Seker-Asar is represented in the form of a pygmy with a large bald head, and thick limbs; in porcelain figures he has a beetle on the top of his head. He combined in himself the powers of Menu, Kheperâ, and Osiris, and as such became the type of re-creation, new births and the resurrection.

Ptaḥ-Tanen represented one of the great creative forces of the world, and assisted in the creation of the cosmic egg, out of which sprang the world. Tanen was originally the god of living but inert matter, but merged into Ptaḥ he became an active principle of all life, and "the grandfather of the gods." He is depicted in human form, with the horns, plumes, and disk of Tanen and the symbols of Osiris.



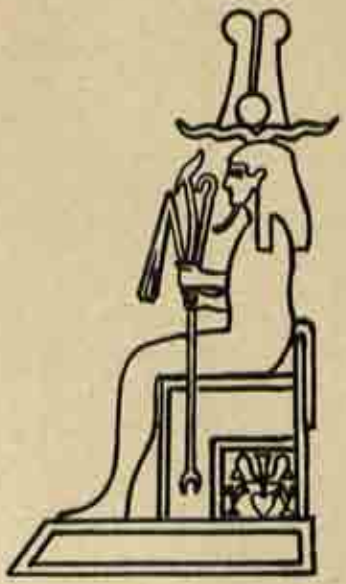
Ptaḥ standing on the pedestal ▭ symbolic of an instrument for measuring, and the LAW.



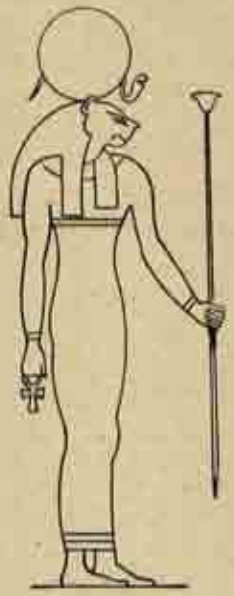
Ptaḥ-Seker-Asar, the god of the Resurrection.

Sekhmet, the wife of Ptaḥ, is depicted in the form of a woman with the head of a lioness, surmounted by the solar disk, round which is twined the solar uræus. She typified the fierce, scorching, and destroying heat of the sun's rays; she lived on the head of her father Rā, and shot out blazing fire upon his enemies. Her son was called **Nefer-Temu**, or **Nefer-Atmu**, and he appears in human form; on his head he wears a lotus flower surmounted by the double plumes of solar gods. Some

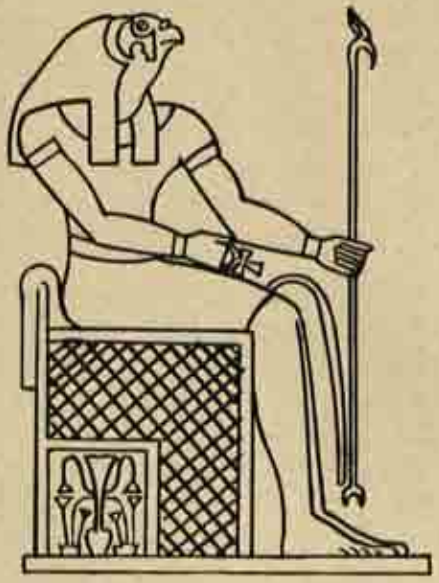
MEMPHITE GODS AND GODDESS.



Ptaḥ-Tanen.



Sekhmet.



Seker.

legends declare him to be the son of Ptaḥ and Bast. Another god who is often mentioned as the third member of the triad of Memphis is **I-em-ḥetep,** but it is doubtful if he is as ancient as Nefer-Temu, and he appears to have been originally a sage of Memphis, who was deified after death. Examples of these gods worthy of note are:—

61. Ptaḥ, in mummified form, standing on a rectangular pedestal with steps. [11,019.]

62. Bronze figure of Ptaḥ, with the attributes of **Amsu** or **Menu,** the god of generation. [11,001.]

63. Bronze figure of Ptaḥ, holding the emblem of "life" ☥. [11,038.]

64. Seated bronze figure of Ptaḥ. [11,016.]

65. Ptaḥ and Sekhmet, standing on the same pedestal. [211.]

66. Seated bronze figure of **Sekhmet,** with the head of a lioness, surmounted by a disk and uræus. [11,068.]

67. Sekhmet standing against an obelisk, which, with its pedestal, formed a shrine in which a gold figure of the goddess was probably placed. [27,366.]

68. Bronze ægis of Sekhmet; probably an architectural ornament. [226.]

69. Fine bronze figure of **Nefer-Âtmu** wearing a lotus flower, symbol of the sun, on his head; above it are the two solar feathers, and on each side is a *menât* 𓌡, symbol of generation (?). In his right hand he holds a scimitar, which has reference to his destroying power as a god of nature. [22,921.]



Seker as Osiris.

70. Fine bronze figure of Nefer-Âtmu, with the *menâts* facing the beholder. In porcelain the figure of this god often stands on a lion. [11,052.]

71. Bronze figure of **I-em-ḥetep,** who is seated and holding an unrolled papyrus on his knees; it was dedicated to the god by Ptaḥ-mes  [11,055.]

72. Bronze figure of I-em-ḥetep, which was dedicated to the god by a devotee of this name. [11,074.]

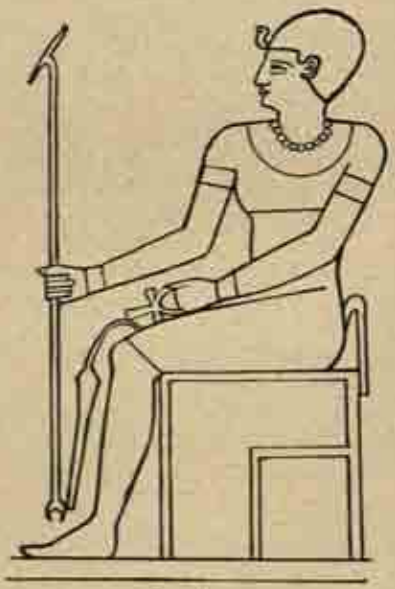
73. Bronze figure of **Seker,** hawk-headed, wearing the double crown. [11,512.]

74. Bronze Seker pendant. [23,867.]

75. Mother-of-emerald seated figure of Seker, hawk-headed, in mummified form. [397.]



Nefer-Atmu.



I-em-ḥetep.

WALL-CASE 238. 76. Bronze figure of **Ptaḥ-Seker-Âsâr.** [11,046.]

WALL-CASES 240, 241. 77. Blue-glazed porcelain figure of Ptaḥ-Seker-Âsâr; on his head is a beetle, symbol of new life and resurrection, and on the right of his head is the lock of hair of eternally renewed youth. [11,211.]

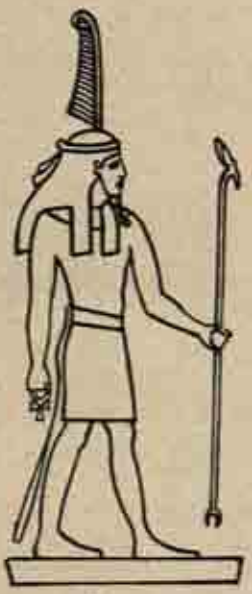
78. Glazed porcelain figure of Ptaḥ-Seker-Âsâr, standing on crocodiles; on his right hand is Nephthys, on his left Isis, and behind him is Nut. [29,660.]

79. Blue-glazed porcelain double figure of **Ptaḥ-Seker-Âsâr** and **Bes.** [26,316.]

80. Blue-glazed porcelain figure of Ptaḥ-Seker-Âsâr, hawk-headed. [11,260.]

81. Blue paste composite figure of Ptaḥ-Seker-Âsâr, Âmen (or, Khnemu), Horus, Thoth, Khonsu, etc. [36,453.]

WALL-CASE 245. According to the doctrine of Heliopolis, the first two gods who proceeded from Temu, and who formed with him a triad, were **Shu** and **Tefnut**; the former was the personification of sunlight, air, dryness, etc., and the latter of water and of moisture in all forms. Shu and Tefnut are often referred to as the "double lion-god." Shu appears in the form of a man (1), wearing the feather, the phonetic value of which, SHU, gives the sound of his name, and indicates the words "air," "atmosphere"; in this form he typifies the space between earth and sky. He was, however, regarded as the god who holds up the sun's disk in the sky, and the horizon itself, and in this capacity appears in figure 2. Tefnut is depicted as a woman with the head of a lioness, surmounted by the solar uræus. Worthy of note are:—



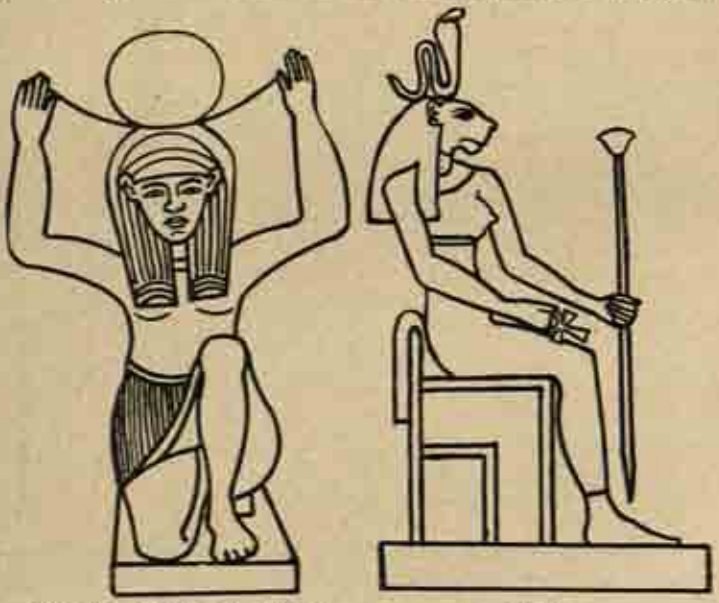
Shu. 1.

82. Ægis with the heads of **Shu** and **Tefnut,** the latter wearing the solar disk. [11,057.]

83–92. A group of porcelain figures of **Shu** supporting the solar disk. [408–410, 415, 416, 418, 419, 439, 440, 442.]

The offspring of Shu and Tefnut were **Geb,** the earth-god, and **Nut,** his wife, the sky-goddess. Geb is usually depicted in human form, and is called the "Erpa," *i.e.*, the hereditary tribal king of the gods. He usually wears the double crown, with horns, disks, etc.; but often he is seen with the figure of a goose on his head; this bird was sacred to him, because he once transformed himself into a goose in order to make his way through the air. His home was the earth, and his chief throne was at Heliopolis, where, according to a legend, he produced the

egg out of which came the sun. His wife was Nut, the sky-goddess, who is depicted in the form of a woman and in that of a cow. In the illustration here given she wears the disk, horns, and uræus, which are characteristic of several sky-goddesses, and above the disk is the vessel of water, called in Egyptian "Nu," which is at once the symbol and sound of her name. Nut united in herself the attributes of several very ancient sky-goddesses, and especially those of **Nunt,** the female counterpart of the primeval god **Nun,** who was the personification of the great



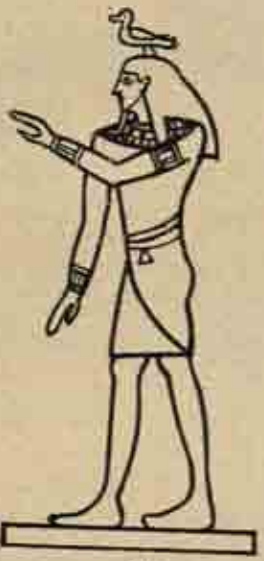
Shu, supporting the sun and sky on his hands. *z.*

Tefnut.

watery abyss which existed before all time, and was the source of all life and movement. **Nun** is depicted in the form of a bearded man, seated on a tank of water, and wearing the solar disk and the double plumes symbolic of air.

Figures of Geb and Nut, in bronze and porcelain, seated or standing, are rare, and the only example of a pendent figure is 11,424 (**WALL-CASE 245**); flat figures of the goddess, with outstretched hands and wings, made to be sewn to mummy swathings, will be seen in the Fifth Egyptian Room (Table-Case J).

WALL-CASES 239–242. In the religious texts which treat of the creation of the heavens and the earth, and of the new existence of man in the future life, frequent mention is made of **Thoth** and **Maāt**. Thoth was the personification of law, both in its physical and moral aspects, and it was he who formed the plan on which creation was worked out after it had been decreed by Rā; he fixed the positions of the stars and the planets, and the sun and moon; he ordered the seasons, and invented all arts and sciences, and was the patron god of sacred and



Geb.



Nut.

profane literature, and the "scribe of the gods." He was declared to be the author of the Book of the Dead, and he provided Isis and other deities with the words of power which raised the dead, and which overcame the forces of nature and made them subservient to men. He uttered the word which resulted in the creation, and spoke the decree of everlasting happiness or annihilation of the deceased on the day of judgment in the Hall of Osiris. Thoth is depicted in the form of an ibis-headed man, who wears the *Atef* crown. **Maāt**, the female counterpart of Thoth, was the personification of what is right or straight, rectitude,

integrity, righteousness and truth. Like Thoth, she was inseparably connected with Rā, the Sun-god, who made his course on the lines laid down by her each day. She occupied a place in the boat of the sun when he rose out of the primeval abyss for the first time, and assisted Thoth in determining his course. In connection with Thoth must be mentioned **Sa**, the personification of the divine intelligence and of human reason, who also stood in the boat of the sun; and a sister form of Maāt was **Sesheta**, who represented the literary aspect of her character, and was the goddess of painting, writing, etc.

Among the figures of **Thoth** and **Maāt** in **WALL-CASES 234, 239, 242**, may be noted:—

93. Bronze figure of **Thoth**, ibis-headed, and wearing horns, uræi, plumes, etc. [483.]

94. Bronze figure of Thoth, ibis-headed, wearing the crescent moon, with the full moon within it, on his head. [11,056.]

95. Thoth, ibis-headed, holding in his hands the *utchat* , or Eye of Horus or Rā. He here appears in his capacity of measurer of celestial times and seasons. [481.]

96. Double figure of **Horus** and **Thoth**, who are engaged in the performance of a mythological ceremony, in which Horus takes the place of Rā. [484.]



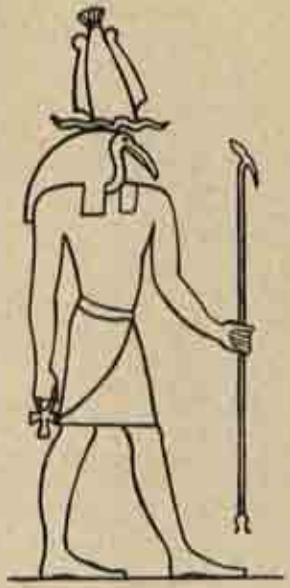
Nun.

97. Bronze figure of **Maāt**, wearing on her head the feather which is characteristic, and the phonetic value of which gives the sound of her name. [11,109.]

98. Bronze seated figure of Maāt, wearing a feather. [383.]

In **WALL-CASES 240-245** is exhibited a large and important series of bronze and porcelain figures of the god **Osiris**, and of the members of his divine company. According to the doctrine of Heliopolis, Osiris, Isis, Set, Nephthys and Horus-Anubis were the offspring of Geb and Nut, the earth-god and sky-goddess. In

THOTH AND HIS ASSOCIATES.



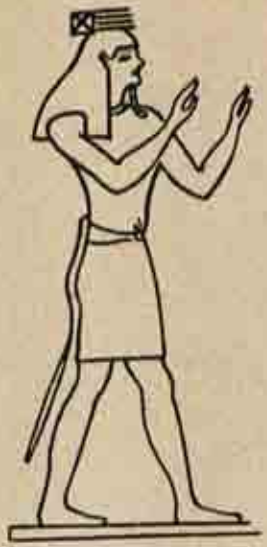
Thoth.



Maāt.



Seshetа.



Sa.

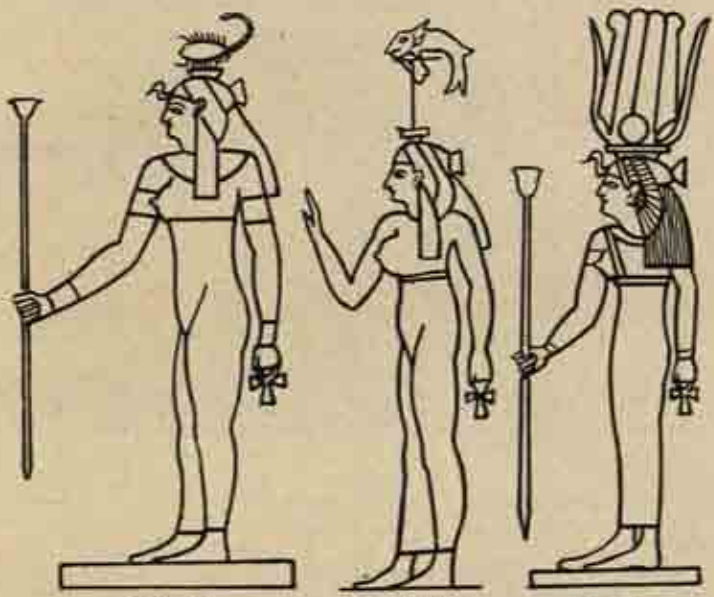
the earliest times, Osiris was a god of water, probably of the Nile, and Isis was the goddess of the land, which was fructified by the Nile. At a later period tradition asserted that Osiris and Isis were the king and queen of a country in the south, that Osiris was murdered by his brother **Set,** who also hacked the body to pieces; that Isis collected the members of the body and buried them; and that Thoth defended Osiris during his trial before the great gods of Heliopolis, and proved that he was innocent of the charges which Set had brought against him. Thereupon the gods made Osiris judge of the dead and king of the Other World. The Egyptians, in the burial of their dead, imitated all the ceremonies which tradition asserted had been performed at the burial of Osiris, and they recited the words which had been composed by Thoth for Isis and Horus, believing that the words and ceremonies together would secure for them acquittal in the judgment and a happy eternal life in the **Sekhet-ḥetep,** or "Field of Peace." The Egyptian hoped that, through the sufferings and death of Osiris, his body might rise again in a transformed, glorified, and incorruptible shape, and the devotee appealed in prayer for eternal life to him who had conquered death and had become the king of the Underworld through his victory and prayer. For the Judgment Scene, see the large coloured reproductions from the Papyrus of Ani on the mahogany screen on the left-hand side of the corridor leading from the Fourth Egyptian Room to Edward VIIth Galleries.



The Tet, or symbol of the tree trunk in which the body of Osiris was hidden by Isis, with the attributes of Osiris.

Isis, the sister and wife of Osiris, is usually represented in the form of a woman, who wears on her head the throne 𓊨, the phonetic value of which, "AST," gives her name. The legends about the goddess state that on certain occasions she took the [illegible] her

the Dead she once appears as a hawk and once as a serpent. She is commonly called the "lady of words of power," and the "mother of the god," and her incantations, which she had learned from Thoth, were declared to be irresistible. When her son Horus was stung to death by a scorpion, the appeal for help which she addressed to the Sun-god Rā was so effective that he stopped in his course, and sent Thoth to teach her the words which, if properly recited, would restore Horus to life. When Isis had made use of the words, life returned to her child, and then Thoth re-

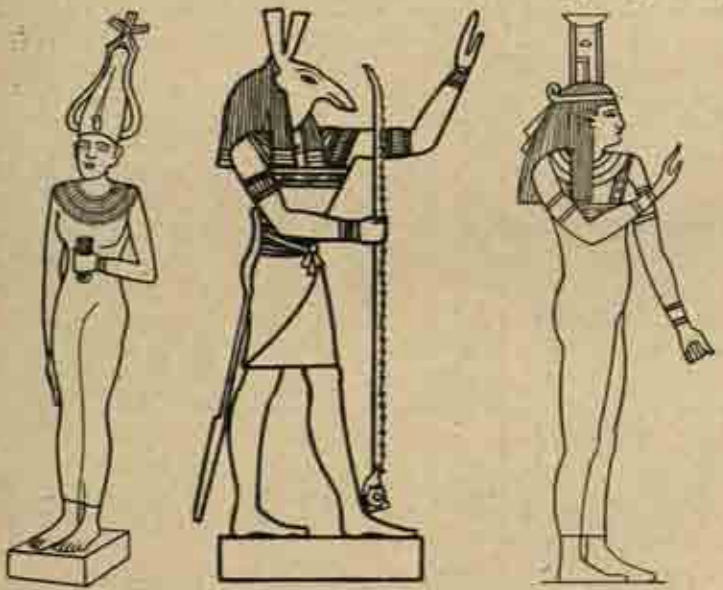


Isis-Selqet. Isis-Hat-mehit. Isis-Mut, or Isis-Sept.

entered the boat of the sun and Rā went on his way again. Isis possessed many attributes, and was identified with many goddesses, *e.g.*, with **Selqet**, the scorpion-goddess, with **Sept**, the goddess of the star **Sothis**, with **Ḥat-meḥit**, a local fish-goddess, who was widely worshipped in the Delta, and with **Mut**, **Ḥathor**, etc. The form, however, under which she most appealed to the Egyptians was that of the loving, protecting mother, and she was held to be the mother of the dead as well as of the living. The figures of this goddess commonly represent her in the act

of suckling her child Horus, and the British Museum collection comprises about 140 such figures, 40 in bronze, and 100 in porcelain.

Closely connected with Osiris and Isis were **Set** and **Nephthys,** the former of whom murdered Osiris; Nephthys, however, was closely associated with her sister Isis in the funeral ceremonies which were performed for Osiris, and in funeral scenes she always appears as the friend and helper of Isis in her efforts to benefit the dead. Set is depicted with the head of an unknown, probably predynastic,



Isis-Sept (Isis-Sothis). Set. Nephthys.

animal, and Nephthys with the symbols  upon her head; the phonetic values of these, "NEBT-ḤET," form her name. Set was originally a nature power and was the personification of night, but in later days he was regarded as a power of moral, as well as of physical, evil. He waged war against Horus the Aged, against Rā, against Osiris, and against Horus, whom he slew, and against Horus, the son of Osiris and Isis. Horus the son of Osiris and Isis met him in combat, and did battle with him for three days and three nights, and at length Set was overthrown; henceforth this

form of Horus was called **Ḥeru-netch-tef-f**, *i.e.*, "Horus, the avenger of his father." This god is sometimes confused with Heru-pa-khart, or **Harpokrates**, who was declared to be originally the offspring of **Ḥeru-ur**, a very ancient sky-god.

The son of Set and Nephthys was called **Anpu**, or **Anubis**, who is always depicted in the form of a jackal-headed god. Anubis was the god of the tomb, and of embalmment, and of all kinds of funeral ceremonies. In the funeral papyri he is seen standing by the bier of the dead, and he receives the mummy at the door of the tomb, in order to take it to his abode in the Underworld. Beneath the bier in the accompanying illustration are four vases, each having a cover made in a different form. These represent the **four children of Horus**, who were called **Mestà**, **Ḥāpi**, **Ṭuamutef**, and **Qebḥsenuf**. Originally these gods represented the four pillars which held up the iron plate that formed the sky, but at a later period they were associated with Horus and Anubis in the performance of the ceremonies which were connected with the funeral of Osiris. Each was supposed to take under his protection one of the four principal internal organs of the body, and the covers of the jars in which the organs were placed after embalmment were made in the forms of the heads of the gods who guarded them.



Heru-pa-khart (Harpokrates).

Examples of figures of the gods of the company of Osiris are:—

99. Bronze **Osiris**, bearded, and wearing the *Atef* crown, *i.e.*, the crown of the South, with plumes, and holding the flail and crook, symbols of power and dominion. [11,054.]

100. Bronze Osiris, wearing the *Atef* crown with horns, pendent uræi with disks, etc.; the eyes are inlaid with gold. [34,868.]

101. Bronze seated figure of "Osiris the Moon," wearing the crescent moon and lunar disk on his head. [738.]

102. Bronze seated figure of "Osiris the Moon," holding in his hands an Utchat, or "Eye of Horus." [12,589.]

103. Bronze seated figure of Osiris. [12,592.]

104. Bronze seated figure of **Isis**, suckling her son Horus; on her head she wears a crown of uræi surmounted by a pair of horns and a disk. In the inscription on the



Anubis standing by the bier of the dead.

pedestal she is called "great one, god-mother"  [24,726.]

105. Bronze standing figure of Isis, wearing the usual crown, and with her winged arms held out before her to protect Osiris or Horus. Late, but fine work. [12,588.]

106. Bronze seated figure of **Isis-Hathor-Selqet**; very rare. [26,943.]

107. Bronze seated figure of **Isis-Sothis**, the goddess of the Dog-Star. [110.]

108. Bronze standing figure of **Isis-Sothis**, the goddess of the Dog-Star. [11,143.]

109. Bronze standing figure of **Isis-Hathor.** [26,746.]

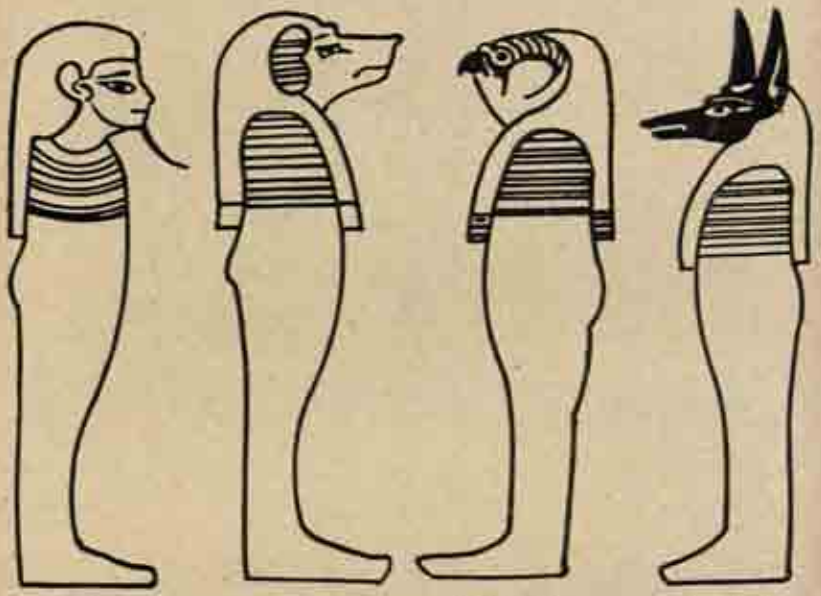
110, 111. Seated porcelain figures of the goddess **Ḥat-mehit**; late period. [909, 27,380.]

112. Bronze standing figure of the goddess **Nephthys.** [11,504.]

113, 114. Glazed porcelain figures of the goddess Nephthys, with the symbols of her name  on her head. [871, 13,527.]

115. Bronze standing figure of **Ḥeru-pa-khrat,** or Harpokrates, wearing the crowns of the South and North,

THE FOUR SONS OF HORUS.



Mesta. Ḥāpi. Qebḥsenuf.[1] Ṭuamutef.

on the right of his head is the lock of hair symbolic of "youth," and he holds his right hand to his mouth in the attitude common to children. [11,525.]

116. Bronze seated figure of Harpokrates, wearing on his head horns, plumes, and a disk, which are the attributes of several solar gods. [26,296.]

117. Bronze seated figure of **Ḥeru-sa-Ast,** *i.e.*, "Horus, son of Isis." [998.]

[1] In the Ani Papyrus the scribe has written the name of Qebḥsenuf over Ṭuamutef, and that of Ṭuamutef over Qebḥsenuf.

118. Gilded seated bronze figure of **Ḥeru-pa-neb-ta**, *i.e.*, "Horus, the lord of the world," wearing the triple crown. [11,495.]

119, 120. Glazed porcelain amulets, with figures of Horus, Isis, and Nephthys. [913, 26,317.]

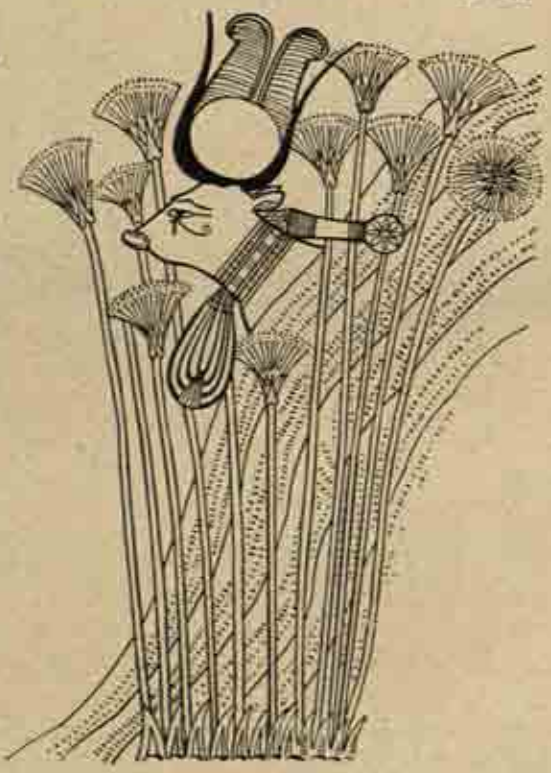
121. Porcelain hollow-work figures of six goddesses, viz., Hathor, Nephthys, Isis, Mut, Tefnut, Bast. [929.]

122. Bronze standing figure of Anpu, or **Anubis**, jackal-headed, and wearing the crowns of the South and North. [22,923.]

123. Bronze standing figure of Anubis. [29,197.]

124. Bronze figure of Anubis with the attributes of Horus. Roman Period. [11,513.]

125. Bronze figure of Anubis. Roman Period. [11,529.]

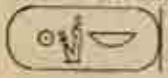


Hathor, or a goddess of the dead, looking forth from the necropolis in the Theban hills.

126. Bronze figure of Anubis with the attributes of Ptaḥ-Seker-Asâr, Horus, etc. [22,930.]

Of the **Four Children of Horus** a large number of porcelain figures will be found in the second group of shelves in Wall-Cases 127 and 128; these were not worn as pendants like the figures of the other gods, but were

sewn to the swathings of mummies, and are generally found lying over the breasts of the dead.

In **WALL-CASE 234** are exhibited a number of bronze figures of some of the great goddesses of Egypt. First among these comes **Hathor,** who was worshipped in pre-dynastic times under the form of a cow; her name in Egyptian is "Het-Hert," and means the "house of Horus," and as such she is the personification of that portion of the sky where Horus was born, *i.e.*, of the place of sunrise. The worship of the **Cow-goddess Hathor** was universal in Egypt, and in course of time her attributes became merged in those of almost every great local goddess throughout the country. One of her principal forms is that shown in the accompanying illustration (No. 1), where she appears in the form of a woman, and holds the sceptre of the goddesses of Upper Egypt. On her head is the head-dress of **Mut,** the wife of Amen-Rā, the king of the gods, and this is surmounted by the horns of the Cow of Hathor, the solar disk, which indicates her relation to Horus, and the feather of the goddess **Maāt.** In illustration No. 2 the goddess appears both in the form of a cow and in that of a woman; the object here represented is a portion of the *menāt* amulet, and is inscribed with the prenomen of Amenhetep III , a king of the XVIIIth dynasty, about



Hathor. No. 1.



Hathor. No. 2.

B.C. 1450; it is important as illustrating the dual character of the goddess at a comparatively early period. [See Table-Case F in the Fifth Egyptian Room.] In the Book of the Dead Hathor plays a very prominent part, for it is she who provides nourishment for the deceased in his new life in the Other World. Closely connected with her is **Meḥ-urt,** the personification of the overflowing celestial stream wherein the gods were produced and lived; she also symbolized the source of matter, and at a very early period was



Meskhenit.



Rennit.

identified with the primeval creative principle. Her typical form is that of a cow-headed woman, who wears the horns, disk, and plumes of Hathor. Meh-urt is, according to some late texts, a form of **Nehemāuait,** a goddess whose head is surmounted by the sistrum of Hathor and the cat of Bast, and who holds in her hands the symbol of Maāt and the papyrus sceptre. The attributes of Nehemāuait are not clearly defined, and her worship is not ancient. Among the Hathor goddesses, who are sometimes said to be seven



NEKHEBET,
goddess of the South.



UATCHET,
goddess of the North.



BAST,
goddess of the East.



NEITH,
goddess of the West.

in number, and sometimes twelve, must be mentioned **Meskhenit**, who presided over the birth of gods and men. She appears in the Judgment Scene of the Book of the Dead in connexion with **Rennit**, the celestial nurse who appears there before the gods to speak on behalf of the deceased. Rennit is sometimes depicted in the form of a snake-headed woman suckling a child; the two plumes on her head indicate that she was recognized both in Upper and Lower Egypt.



Nekhebit.

The four great divisions of Egypt, South, North, East and West, were represented by the goddesses Nekhebit, Uatchit, Bast and Neith. **Nekhebit** appears in the form of a winged serpent, wearing the crown of the South, and also in the form of a woman wearing the crown of the South, with plumes attached, and holding in her hand a papyrus sceptre, round which a serpent is entwined. The worship of the goddess is very ancient, and dates from pre-dynastic times. **Uatchit** appears in the form of a winged serpent wearing the crown of the North, and also in the form of a woman, wearing the crown of the North, and holding in her hand the lotus sceptre. The centre of her cult was at Per-Uatchet in the Delta, and it seems that the serpent



Uatchit.

which represented the goddess was worshipped there from time immemorial. **Bast** is usually depicted in the form of a cat-headed woman, and the cat was sacred to her. The home of her cult was Pa-Bast, in the Eastern Delta, a city which is mentioned in the Bible under the form of Pi-beseth (Ezekiel xxx. 17). Originally she seems to have been a foreign goddess, but in very early times she was identified with the female counterparts of Rā and Tem, of which gods she was declared to be the "Eye." One legend makes her to be the "soul of Isis." **Neith** [see **Wall-Case 234**] was one of the oldest of the Egyptian goddesses, and her worship seems to have been common in the Western Delta in pre-dynastic times. She is depicted in the form of a woman, wearing the crown of the North, and holding in her hands a bow and two arrows, or a shuttle, and sometimes she is accompanied by two crocodiles. According to one view she was the goddess of war and the chase, and according to another she was a personification of a form of the great, inert, primeval watery abyss which was endowed with the power of self-creation and reproduction.



Ta-urt (Thoueris).

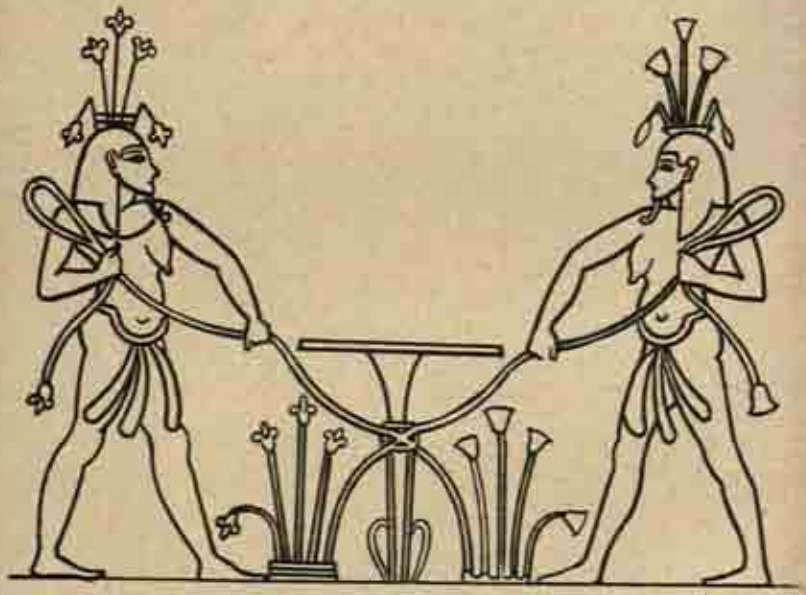
127. Bronze standing figure of **Hathor,** wearing horns and solar disk; she probably held between her hands a vase. [55,062.]

WALL-CASE 234. 128. Bronze figure of a form of the hippopotamus-goddess **Ta-urt** or Thoueris, with the head of a lion. Very rare. The goddess usually has on her head

a disk and a pair of horns; she holds in her right paw a torch (?), and in her left, which rests on the sign of magical protection, the symbol of "life" ☥. [27,585.]

WALL-CASE 236. 129, 130. Figures of Thoueris. [1321, 29,667.]

WALL-CASE 237. 131. Bronze standing figure of **Ḥāpi, the Nile-god,** who holds before him an altar from which he pours forth a stream of water. On his head are a cluster of papyrus, or lotus plants, and the Utchat 𓂀. [11,069.]



The god of the South Nile. The god of the North Nile.

The Egyptians thought that the Nile rose from between two mountains near the Island of Philæ, and that it came from the great celestial stream Nu. Like Egypt, the Nile was divided into two sections, each section being presided over by a god. In the accompanying illustration the two Nile-gods are tying the stem of a lotus plant and the stem of a papyrus plant in a knot round the symbol *sma* 𓆰, which means "to unite," and the union of Upper and Lower Egypt is indicated by this ceremony.

WALL-CASE 235. 132. Bronze standing figure of the Crocodile-god **Sebek**, wearing on his head a pair of horns, a solar disk with uræi, and a pair of plumes. [22,924.]



Sebek.

Sebek, the **Souchos** of the Greeks, was at a very early period identified with that form of the Sun-god Rā who was held to be the son of Neith, and with Set the murderer of Osiris. In some parts of Egypt crocodiles were hunted and killed as noxious beasts, but at Thebes and near Lake Moeris they were accounted sacred, and their devotees put crystal and gold ear-rings in their ears, and bracelets on their fore-paws.

WALL-CASES 234, 235. 133. Bronze standing figure of the god **Maahes**, with the head of a lion. The god usually wears the crown of the South, to which are attached the two feathers; he is generally considered to be a form of the god Shu. [11,115.]



An-ḥer.

134. Portion of a bronze standing figure of Maahes, with crown imperfect. [12,543.]

135, 136. Porcelain figures of Maahes. [394, 395.]

WALL-CASE 239. 137. Bronze standing figure of **An-ḥer**, the Onouris of the Greeks. [36,311.]

An-ḥer was the god of the Underworld of the city of Abydos, and his common title was "Governor of Amentet" (Khenti Amentet); when, however, Osiris became the great god of the dead of Abydos, this title was transferred to him, and An-ḥer was relegated to the position of a god of secondary importance. An-ḥer appears to have been originally a personification of the

reproductive power of nature, with especial reference to the sky and atmosphere, and in some of his aspects he resembles Shu.

WALL-CASES 236-245. On the floor of these cases will be found an interesting collection of figures of the gods referred to above in wood, bronze, stone, terra-cotta, clay, etc. The most interesting of these are:—

138. Wooden figure of the **dog-headed ape**, painted black [50,698]. **139.** Wooden figure of the dog-headed ape, the associate of Thoth, Âsten, Khensu and other lunar gods. The face is gilded, and the eyes are inlaid; on his chest is painted a necklace with an *utchat* pendant [20,869]. **140.** Seated figure of the goddess **Sekhmet**, whose throne rests on a layer of prostrate human bodies, the heads of which form a footstool for the feet of the goddess [279]. **141.** Bronze figure of **Sekhmet**, wearing the disk and uræus, standing on a rectangular shrine; at her back is a high funerary coffer tapering like an obelisk [41,605]. **142.** Wooden figure of the goddess Sekhmet seated on a throne. On the sides of the throne are painted figures of **Amasis II** making offerings to the gods; on the back is the symbol of the union of the South and North. Presented by the Marquis of Northampton, 1852 [11,482]. **143.** Massive bronze figure of Sekhmet or Bast. On the pedestal is the inscription  [24,785]. **144.** Wooden figure of **Âsu-Rā**, the Sun-god of night [91]. **145.** Limestone figures of Sebek, the Crocodile-god, and a king wearing the



The god Bennu, *i.e.*, the Phœnix god.

White Crown [27,390]. **146–153.** A group of black-painted wooden figures of gods from the **Tomb of Thothmes III** in the Valley of the Tombs of the Kings at Thebes. **146.** Figure of a ram-god, the body full face, the legs in profile [50,703]. **147.** Figure of a ram-headed god with the arms extended, seated on a throne [50,702]. **148, 149.** Figures of the **Tortoise-god**, or the **Turtle-god** [20,704, 1416]. **150.** Figure of a hawk-god [50,700]. **151.** Figure of a **snake-goddess** [50,701]. **152.** Figure of a **ram-god** [1417]. **153.** Figure of a **hippopotamus-god** [50,699]. **154–156.** Three painted wooden figures of the goddess Nephthys [859, 860, 861]. **157.** Gilded wooden figure of the goddess **Isis**, the wings being inlaid with coloured glass and stones [904]. **158, 159.** Wooden figure of **Seker-Osiris** inscribed with the cartouches of **Amenḥetep III** and **Rameses II** [54,397, 54,398]. **160.** Figure of Osiris, or Seker-Osiris. Presented by the Earl of Carnarvon, 1918 [52,832]. **161.** Large mud figure of Osiris standing on the pedestal of *Maāt* 𓆄 [49,309]. **162–166.** A group of five figures of **Osiris ithyphallic** [744–7, 54,363]. **167.** A large painted wooden figure of Osiris; height 4 ft. 4 ins. From the sanctuary of Osiris at Karnak [51,092]. **168, 169.** Two large figures of Osiris, one being hollow [43,373, 43,374]. **170.** Red breccia statue of the hippopotamus-goddess **Ta-urt**, or **Thoueris**, holding the symbol of life ☥ in each hand. The head-dress is wanting. Archaic Period, IInd or IIIrd dynasty [35,700].

WALL-CASES 246–248. Shelves 1–3. Unbaked Bricks. Here is a group of typical **sun-dried bricks**, many of which are stamped with the names of kings of the XVIIIth and XIXth dynasties, B.C. 1600 to B.C. 1300. The art of brick-making appears to have been introduced into Egypt by the people who entered the land in the late predynastic period, and who eventually conquered it and settled down in the country. They came from some part of Western Asia, and it is thought that they may have been related to the dwellers in Southern Babylonia, where the art of brick-making had attained a high pitch of perfection. Babylonia contained large masses of a peculiar kind of clay which was eminently suited for the making of bricks, and the earliest Babylonian bricks known to us are baked and stamped with the names of the kings who had them made. The mud of Egypt was not very suitable for

the making of bricks of a large size, hence Egyptian bricks are relatively small, and it was found necessary to mix chopped straw (*teben*) and reeds, hair, etc., with the mud in order to bind it together. The Egyptians never succeeded in making such large, well-shaped bricks as the Babylonians and Assyrians, and want of fuel prevented them from burning their bricks on a large scale. **2** is stamped with the name and titles of **Amen-ḥetep III**, B.C. 1450 [6016]. **3** and **15** bear the name of the high priest of Amen, **Pa-ren-nefer** [6023, 6024]. **5, 11, 24** bear the name of **Thothmes III**, and come from Thebes [6011–6013]. **6, 12, 14, 17, 21** bear the name of **Rameses II.** [6118–6022]. **7** bears the name of a "steward of Amen" called Thothmes [483]. **9** and **13** bear the name of **Thothmes I** [6009, 6010]. **18, 19, 22, 23,** came from the Pyramids of Hawâra, Dahshûr, Illahûn [6005–6008]. Several of the above bricks were presented by Lord Prudhoe in 1835, Col. Howard Vyse and J. S. Perring, Esq., in 1840, and Sir J. Gardner Wilkinson. **25**, a brick stamped with the names of the priest-king Men-kheper-rā and his queen Hesiemkheb of the XXIst dynasty, was presented by Lord Clarence Paget in 1874.



Sun-dried mud brick stamped with the name of Rameses II. [6020.]

Furniture. **1.** Portions of a bronze seat, restored. Roman Period. Found in Cairo. Presented by Walter Myers, F.S.A., 1884 [13,513]. **2.** A group of wooden **chair legs** [49,123, 49,124]. Presented by the Earl of Carnarvon, 1909. **3.** A group of four bronze lotus-shaped

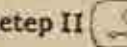
caps for pillars [45,376-45,379]. **4.** The wooden legs for a throne decorated with heads of lions and a bull [20,783, 2521, 2522]. **5.** Two lathe-turned legs for a stool or chair [2484, 2485]. **6.** Wooden object carved with a head of Hathor [38,249]. **7.** Roughly made high-backed chair, with seat made of plaited cords [2479]. **8.** Low chair, with legs in the form of lion's paws, and straight back, inlaid with ivory and ebony in panels set in acacia wood; the seat is made of plaited string [2480].

TABLE-CASE A. In this case are grouped several series of Egyptian **arms** and **weapons**; the earliest date from the time of the IIIrd or IVth dynasty, and the latest belong to the Roman Period. The most important are:–

1–3. Iron axe-heads of uncertain date. [36,288, 36,775, 20,762.]



37,447. 36,772.

4. Bronze **axe-head,** incised with the figure of a boat, an inscription of two lines in hieroglyphs, and the cartouche of **Amen-ḥetep II**  XVIIIth dynasty. [37,447.]

5. Bronze **axe-head** inscribed with the cartouches of **Kames,** a king of the XVIIth dynasty. Presented by the Rev. W. J. Sparrow-Simpson, M.A., 1875. [36,772.]

6. Cast of a similar axe-head of **Kames,** formerly in the possession of Sir John Evans, K.C.B. [36,810.]

7–18. A collection of fine bronze axe-heads of various types and periods. [6050, etc.]

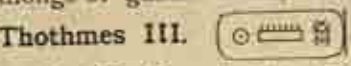
19, 20. Two models of axe-heads in bronze. [6073, 6074.]

21, 22. Two bronze heads of battle-axes. [6051, 30,087.]

26. Bronze halbert blade. [27,493.]

27–29. Three large bronze ceremonial **halbert** blades, of crescent shape, riveted on to a bronze shaft, in which

wooden handles were fitted. A portion of the handle may be seen in 29. [36,776, 32,204, 32,203.]

30. Bronze **axe-head,** fastened to the original handle by thongs of gazelle skin; on the blade is the prenomen of **Thothmes III.**  [36,770.]

31, 32. Two bronze models of axe-heads, fastened into original wooden handles by means of strips of linen. [6058, 6059.]

33. Painted wooden **model** of an **axe.** [6069.]

34. Bronze axe-head, set in its original wooden handle; in the hollow-work of the axe-head is the figure of a horseman riding over a plain. The leather thongs are covered with bitumen. [36,766.]

35. Hollow-work bronze axe-head; scene, two bulls fighting. [36,764.]

36. Cast of a hollow-work axe-head; scene, a lion chasing a gazelle. The original is in the possession of the Marquess of Bath. [36,811.]

37. Flint dagger, in its original wooden handle, with fragments of its original leather sheath. [22,816.]



22,816.

38, 39. Two bronze ribbed **dagger-blades.** [36,308, 30,086.]

40 and **43.** Two bronze dagger blades, of spatular shape. On 43 is incised a scene with a bird flying over plants. [32,211, 27,392.]

41, 42. Two bronze ribbed **spear-heads,** with tangs. [36,306, 36,307.]

44. Bronze dagger, set in an ivory handle made in the form of a papyrus sceptre. [30,734.]

45. Bronze **dagger,** set in a handle which is gold plated, and has a band of spiral decorations. XVIIth or XVIIIth dynasty. [36,769.]

46, 47. Bronze dagger-blades or swords, with hollow-work handles, perforated to receive the rivets of the ivory or gold plates which were fastened to them. [26,261, 34,263.]

48, 49. Two bronze daggers, with handles of similar workmanship; in 49 the ivory inlay is wanting from the handle. [5425, 30,463.]

50–54. Five bronze daggers, the handles of which were inlaid and riveted; the ends terminate in crescent-shaped pieces of ivory. XVIIIth dynasty. [30,732, etc.]

55. Model wooden **dagger.** [15,785.]

56. Large wooden **box** containing a number of **reed arrows,** having square **flint heads.** From Kûrnah. Presented by the late Sir A. Wollaston Franks, K.C.B., 1887 [20,648]. **57. Wooden scabbard** for a dagger [5428]. **58.** Green **stone dagger,** fashioned in modern times from a predynastic green schist or slate object [30,090]. **60, 61.** Two heavy stone objects; **polishers.** From Philæ. [36,299, 36,300]. **62.** Portion of a bronze **sword-blade.** [36,768]. **63.** Iron **spear-head** [36,765]. **64, 65.** Bronze **ferrules,** split and perforated [29,187, 29,188]. **66–76.** Bronze spear and **javelin-heads** [5421, etc.]. **77.** Bronze spear-head [36,822.] **78, 79.** Iron **socketed spear-heads** [5423, 23,943]. **80.** Iron **javelin-head, tanged** [20,905]. **81–94.** Bronze **arrow-heads, tanged,** some having barbs [5457, etc.]. **95.** Barbed and tanged arrow-head of iron [36,803]. **96–112.** Socketed arrow-heads of bronze, of various periods [36,795, etc.]. **119–122.** Lower ends, in bronze, of **ceremonial standards** [35,907, etc.]. **123–125.** Bronze **fish-hooks** [15,931, etc.]. **126–139.** Bronze **armour scales,** with metal pegs [21,699, etc.]. **140.** Long bronze ferrule [32,582]. **141.** Copper or bronze **sling bullet** [37,930]. **142. Sickle-shaped** iron **knife** [23,555]. **144.** Sickle-shaped bronze knife [24,637]. **145–153.** Bronze **halbert blades.** XVIIIth or XIXth dynasty [32,210, etc.]. **154. Socketed iron adze** or chisel-head [36,289]. **155–166.** Socketed **adze, axe,** and **chisel-heads,** in copper and bronze [6070, etc.]. **167–185.** A fine series of flat bronze axe-heads, many of which are perforated with several holes for the leather lacings which attached them to wooden handles. Of special interest is 167. 174, 177, 180, 183, 185 belong to the period of the Ancient Empire [32,205, etc.]. **186.** Semicircular, flat axe-head, let into a wooden handle and fastened at the top by a bronze bolted ferrule. XVIIIth dynasty [30,083]. **187.** Bronze hollow-work ornamental axe-head. Scene, a bird perched on a papyrus plant [24,636]. **188.** A set of three **model axe-heads,** with ears for insertion in wooden handles [15,683–15,685].

189, 190. Two bronze **adze blades** [29,429, 29,430]. **191. Cast** of a magnificent **socketed bronze spear-head,** in the possession of Sir John Evans, K.C.B. On the blade are inscribed the name and titles of **Kames,** a king of the XVIIth dynasty, about B.C. 1700. Presented by Sir John Evans, K.C.B. [36,808]. **192.** A leather **strap,** a portion of a soldier's equipment [5414.] **193.** Leather **belt,** with embossed ornamentation, and carefully sewn. Late Period [36,778]. **194.** Leather strap, with embossed ornamentation and thongs [23,347]. **195–199. Reed-arrows,** with bronze heads, which have been fastened on with strips of linen. 196 is noteworthy [12,552, etc.]. **200.** A collection of reed arrows, with flint heads [5433, etc.]. **201.** A bronze **kherp** sceptre , XIIth dynasty [22,842]. **202.** Bronze **khepesh**  sword. Presented by the Egypt Exploration Fund, 1887 [27,490]. **203.** Curved bronze **scimitar.** A fine specimen [26,263]. **204.** Fragment of a **linen cuirass** of a soldier. From Ṣakḳârah [37,124]. **205.** A **roll of leather** [5399]. **207. Bronze tool** or implement with a cutting edge, having recurved ends. The handle terminates in a goat's head [5466]. **208.** Bronze axe-head, uninscribed [51,028]. **209.** Bronze knife [51,046]. **210.** A similar knife [51,050]. **211.** Bronze dagger; compare 50–54 [54,679]. **212.** A group of fine bronze axe-heads, of various shapes and sizes, and axe-head knives perforated for attachment to handles. XIXth dynasty [51,007–51,024, and 51,030–51,042].

TABLE-CASE B. Here is exhibited a large collection of **sandals** and **shoes** which belong to the period that falls between B.C. 1600 and A.D. 200. The greater number of them are made of papyrus of various degrees of thickness, a few are of wood, and the remainder are made of leather of various kinds, chiefly gazelle skin. The leather sandals and shoes are of the Roman and Coptic Periods. The most interesting are:—

1. Papyrus sandals, with pointed toes, for ceremonial use. [36,201.]

4. Pair of large papyrus sandals with side flaps; the toes are pointed, and, curving backwards, are fastened to the latchets. [4464.]

7. Pair of papyrus sandals, elaborately plaited, with pointed toes and thick latchets. From Memphis (Ṣakḳârah?) Presented by Dr. Gideon Mantell, 1843. [4456.]

9, 10. Two pairs of thick, elaborately plaited, sandals with rounded toes; in 9, part of the papyrus toe strap still remains. [4424, 4425, 4434, 4435.]

16. Thickly plaited papyrus sandal, with pointed turned-up toe, and the latchet and strap complete. Well preserved. [4451.]

18. Pair of finely plaited papyrus sandals, with thick padding; on the upper part the plaiting is horizontal, and on the lower part cross-hatched. [4420, 4421.]

21. Sandal made of palm fibre. Presented by the Trustees of the Christy Collection, 1865. [36,209.]

22. Papyrus sandal, with flat heel attached. [4446.]

28. Papyrus sandal for a baby. [22,000.]

29. Pair of child's sandals, with latchets. [36,217.]

32. Pair of sandals, made to the shape of the foot, carefully woven of a fine fibrous material; they were held on the feet by means of a double cord, which was fastened in the sandals at a point near the joining of the first and second toes, and passed round the ankles. Presented by Dr. Gideon Mantell, 1843. [4418, 4419.]

39. Pair of red and green leather sandals, with pointed toes. They were kept on the feet by means of a strap which passed over the instep, and was fastened by the heel. XIXth dynasty. [4397, 4398.]

41. Red and green leather sandal for the left foot, with a flat covering for the instep, ornamented with green leather hollow-work. [36,200.]

42. Heavy leather boot, of a late period. [4415.]

43. Pair of white leather sandals, with tooled ornamentation. [4377, 4378.]

45, 46. Pair of wooden sandals, painted with dotted patterns in black on a white ground. [12,551, etc.]

49. Pair of model sandals, which formed a sepulchral offering made in a tomb. [36,215, 36,216.]

57. Pair of leather shoes for a child, with fore-straps. From Thebes. Greek Period. [4402, 4403.]

65. Leather shoe, with embroidered ornament in the form of a rosette over the toe. Coptic Period. [4416.]

67. Pair of leather slippers, with gilded leathern tongued ornamentation over the toes. Late Roman Period. [20,942.]

68. Pair of black leather shoes, with turned-up sides, ornamented with gilded leather. At the toes are tassels formed of various coloured silks. [32,604.]

73. Pair of red and green leather sandals for a child. [4386.]

84. Pair of fine, green leather shoes for a child. From Thebes. Greek Period. [4408, 4409.]

85. Fragment of a white leather sandal, with an inscription in hieratic stating that it was made for a deceased person called Iuf. XVIIIth dynasty. [36,196.]

91. Part of a leather sandal, stuffed with hair. From Thebes. Presented by Sir J. G. Wilkinson, 1835. [4394.]

92. Large leather garter. Roman Period. [21,719.]

TABLE-CASE C. In this case is exhibited a very interesting collection of **workmen's tools and implements** of various periods, and ancient models of the same. These last are chiefly specimens placed with samples of materials used in construction, which were deposited in the foundations of new buildings.



Iron Sickle. 5412.

1. Iron **sickle** blade. [36,797.]

2. Bronze **sickle** blade, serrated. Bought at Luxor. Presented by Sir John Evans, K.C.B., 1899. [30,494.]

3. Iron sickle blade, much oxidized. Found by Belzoni under a sphinx at Karnak. Before the XIXth dynasty (?). [5410.]

4. Iron sickle, serrated, mounted in a wooden handle. Roman Period. Presented by Sir J. G. Wilkinson, 1834. [5412.]

5, 6. Iron **chisels,** No. 5 with a ring for strengthening the handle. [23,064, 30,089.]

7–13. Bronze chisels or axe-heads, of various periods. [36,727, etc.]

14–20. Bronze **spatulæ,** of various periods. [20,900, etc.]

21. Bronze **knife,** with a wooden handle. [6052.]

24. Iron knife, with a **horn hilt,** in leather scabbard. Byzantine Period. [26,778.]

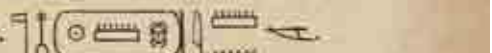
29. Fragment of **iron plate,** found near the mouth of one of the air passages of the **Great Pyramid** at Gizah. IVth dynasty. There is no doubt that this object is contemporaneous with the building of the pyramid. Presented by Col. Howard Vyse, 1838. [2433.]

30. Bronze **saw.** [30,245.]

31. Iron **knife.** [26,775.]

32. Portion of a bronze **trap**, with lead counterpoise. From Zakâzîk. Ptolemaic Period. Presented by G. W. Fraser, Esq., 1893. [24,899.]

33. Bronze **knife-saw**, with a curved wooden handle. [6046.]

34, 35. Models of **bronze knives**, inscribed with the name and titles of **Thothmes III.**  [6064, 6065.]

36. Wooden model of a knife, inscribed with the name and titles of Thothmes III. [17,079.]

39. Stone model of a knife, inscribed with the name of the "Sem" priest, the "great wielder of the hammer, **Ptaḥ-mes.**"  [5472.]

40–52. Bronze and iron knife blades. **46** is set in an agate handle. [15,786, etc.]

53, 54. Bronze **fish-hooks** or model harpoons. [20,898, 17,109.]

55, 56. Bronze and iron spatulæ. [5599, 20,719.]

57. Bronze knife, with a handle in the form of a goose's head and neck, and incised floral decorations on the blade. [36,653.]

58. Bronze knife of unusual shape. [12,277.]

62–85. Bronze **sticks** for the application of **kohl** or **stibium** to the eyes, pins, borers, etc., of various periods. [36,732, 36,743, etc.]

86–92. Bronze ornaments of a late period, with figures of cats, serpents, etc. [6209, etc.]

93. Portion of a stone instrument, perhaps a **cubit measure**, inscribed with a dedication, lists of the gods of nomes, and subdivisions of the cubit. [36,656.]

94. Wooden **measure** of two cubits (?), with subdividing lines. [6025.]

95. Iron **strigil**, or **skin-scraper.** Roman Period. [18,181.]

96–108. Fragments of iron tools and weapons. From Tanis. Presented by the Egypt Exploration Fund, 1885. [37,135, etc.]

109. Stone **drill-holder** (?). [18,335.]

110, 111. Limestone **chisels.** From Beni Hasan. XIIth dynasty. Presented by the Egypt Exploration Fund. [23,149, 23,150.]

112. Green slate or schist **polisher,** made by or for a person called Khensu, in the reign of Thothmes I.,



[30,091.]

113. Green slate **hone,** perforated for suspension. [36,728.]

114, 115. Emery hones, perforated for suspension. From Drah abu'l Nakkah. [15,770, 15,771.]

116. Stone **borer,** for working stone vases. IIIrd or IVth dynasty (?). From Shêkh Sa'id. Presented by N. de Garis Davies, Esq., 1902. [36,266.]

117–125. A group of fragments of miscellaneous bronze ornaments. [36,756, etc.]

126. Bronze **heart** at the end of a chain. [25,297.]

127. Bronze **mortar rake.** Presented by Prof. Petrie. [16,036.]

128–148. Miscellaneous bronze **nails,** etc. [36,654, etc.]

149. Foundation deposit, consisting of a series of samples of building material, precious metals, porcelain; many of the plaques are inscribed with the names of **Psammetichus I.,** king of Egypt, about B.C. 650. From Tall Dafannah (Tall Dafnah), the ancient Daphnæ, or Tahpanhes. [23,556.]

150. Set of foundation deposits, including models of tools. From the N.W. corner of a large building at Tall Gamayami, in the Delta. Ptolemaic Period. [23,452.]

151. Set of foundation deposits, many of which are inscribed with the name and titles of Amasis II., king of Egypt, about B.C. 550. From Tall Nabêsha. [23,503.]

149–151 were presented by the Egypt Exploration Fund, 1886 and 1887.

152–156. Stone **polishers.** [21,907, etc.]

157, 158. Limestone and crystal **burnishers,** set in bronze. [22,721, 22,722.]

161–179. A set of bronze **models of tools,** implements, paint palettes, etc.; they were originally gilded. They formed part of the tomb furniture of a high official called **Atena,** , who held the offices of *smer uât* and *kher heb*, and was "the loyal servant of the great god," *i.e.*, Osiris. VIth dynasty. [6075, etc.]

180. Bronze plate perforated with two holes, and inscribed "Captain of the boat of Khensu." [6211.]

181, 182. Two **bronze plaques**, inscribed with the names and titles of **Tirhâkâh**, king of Egypt, about B.C. 670. [5310, 5311.]

183–194. Set of models of tools, probably from a foundation deposit. [15,686, etc.]

195. A set of bronze models of articles of **funeral furniture**, including a pair of grain bags, with yoke, and two hoes; they are inscribed with the name of Heq-reshu, an official. XVIIIth dynasty. From Abydos. [32,693.]

198–209. A group of bronze and silver **tweezers, scrapers**, etc. [20,718, etc.]

210. Bronze **strainer.** [20,896.]

211–213. Three pointed bronze **ferrules.** [12,535.]

214–229. A collection of bronze **chisels** set in wooden handles; some of these are inscribed with the names and titles of **Thothmes III.**, and formed part of his funeral furniture. [6055, etc.]



Wooden Mallet. 6028.

230–248. A collection of copper, bronze, and iron **chisels**, of various periods. 234 is a very fine specimen. [23,907, 36,735, etc.]

249–254. A fine group of heavy, wooden, stonemason's **mallets**, which were left accidentally by the workmen when excavating the tombs. XVIIIth and XIXth dynasties. From Thebes. [6028, etc.]

255. Bronze model of **a hoe.** [29,431.]

256. Wooden stick for working **a drill.** [6040.]

257, 258. Wooden models of the sepulchral tool which was used in the mystic ceremony of "Opening the Mouth" of the mummy, and was called **Ur-ḥekau** . 257 was made for prince **Neḥi**, and 258 for Queen **Hatshepsut**, the beloved of Amen. [15,779, 26,278.]

259. Model of an **adze**, inscribed with the name of Queen **Ḥatshepsut**, the beloved of Amen. [26,279.]

260, 261. Models of **adzes**, inscribed with the names of **Thothmes III.**, and forming part of his funeral furniture. [6060, 6061.]

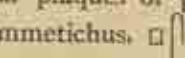
262. Adze, with a wooden handle. [6048.]

263. Massive adze, with a bronze blade, which was fastened on by means of leather thongs. From the tomb of Ani. XVIIIth dynasty. [22,834.]

264. Wooden **drill socket**. [6041.]

265. Wooden **pulley**. [37,094.]

266. Wooden **sickle** with some of the serrated flints still in position; it was much used before it was deposited in the tomb. On one side of the blade is the inscription, "Royal son Amenemhat Amen-nekht," . XIIth dynasty. From Thebes. [52,861.]

TABLE-CASE D. Herein is exhibited a large collection of Egyptian **porcelain beads**, glazed in blue, green, red, yellow, and other colours. The greater number of them were found in tombs in Upper Egypt, and were collected from coffins, into which they had fallen from the necks of mummies; many necklaces have been re-strung, but in some cases the ancient linen thread has been preserved. They belong chiefly to the period of the XXVIth dynasty, about B.C. 600. The following are of special interest:—**1.** Necklace of blue porcelain bugle beads, with pendent scarab [32,482]. **55.** Necklace formed of a series of rectangular plaques of porcelain, inscribed with the name of Psammetichus,  [24,312]. **56.** Similar necklace, the plaques being inscribed with the name of Osiris,  [24,313]. **70.** Necklace composed of porcelain scaraboids and porcelain disks [20,586]. **71.** Necklace of thick, short, tube-shaped blue porcelain beads [30,337]. **87.** Necklace of circular greenish-blue porcelain beads [18,168]. **88.** Necklace of round, blue-glazed porcelain beads, with yellow disks, a figure of Bes, and two plaques, one with the figure of a hippopotamus, and the other with a lion's head, in relief [3334]. **112.** String of flat, circular beads, glazed in blue, green, red, yellow, and white colours [14,451]. **138, 139.** Massive blue-glazed porcelain beads [7789, 7790]. **149.** Necklace of blue porcelain beads, made in the form of Egyptian gods and amulets [38,003]. **188.** Necklace made of oval, serrated plaques of glazed porcelain, stamped with a cross of double lines [20,593]. **215.** Necklace of blue porcelain beads,

made in the form of uræi, cartouches, etc.; some of the cartouches are stamped with the prenomen and nomen of one of the Rameses kings [14,790]. **216.** Necklace of blue porcelain beads, with pendants of the same material in the form of Harpokrates, a snake, a bird, etc. [29,468]. **235–242.** A group of fragments of ancient bead-work, which formed part of the coverings of mummies in their coffins. **243** has been carefully restored, but many modern beads have been added.

[7160, 18,167, 14,627, 14,665, 7159, etc.]

TABLE-CASE E. Musical instruments, inscribed **shells,** instruments for use in funerary ceremonies, leather nets, antiquities from the Sûdân, terra-cotta moulds [and stamps, and **modern imitations.**



Harp. 24,564.

1. **Harp,** the body of which is made in the form of a woman, wearing the crowns of the South and North, and a pectoral, the two ends of which terminate in hawks' heads and disks. This very interesting instrument is made of wood covered with painted plaster, and the upper part of it is inlaid with plaques of blue, green, and red glazed porcelain. When fully strung the instrument possessed five strings. From the tomb of Ani at Thebes. XVIIIth dynasty. [24,564.]

2. Four-stringed harp, the body of which is formed by pieces of skin stretched over a wooden frame. [38,170.]

3. Four-stringed harp, with the sound board made in the form of a shell. **4.** Tortoise shell, which once formed the sound board of a small harp. [6381, 38,171.]

5. Reed flute, with four holes [6385]. **6.** Bronze flute with four holes, and ornamented with incised rings [12,742]. **7.** Portion of a reed **whistle,** with the remains of an inscription in Greek uncials. [16,232.]

24. Wooden flute, six holes, with metal bands at the ends. [54,480.]

8. Bells. Bronze bell, ornamented with the head of Bes [6374]. **9.** Bronze bell, ornamented with the heads of cats in relief [38,160]. **10.** Bronze bell, ornamented with the head of an animal [17,094]. **11.** Bronze bell with figures of lizards, the head of a bull, the head of a hen, the head of Bes, the god Ptah, and *utchats*, or symbolic eyes, in relief [30,062]. Many, if not all, of the bells here exhibited were attached to the garments of priests and ministrants when engaged in the performance of services in the temples, and the sounds which the clappers made were thought to be effectual in driving away evil spirits. **12** was probably used for signalling purposes [32,212, 32,213]. **13. Cymbals.** Pair of bronze cymbals, fixed in their original frame or holder, which is ornamented with an incised diamond pattern; they were probably carried by a priestess, who suspended the holder from her girdle [26,260]. **14.** Pair of fine bronze cymbals, with the original linen cord [6373]. **15.** Two pairs of cymbals, unmounted [15,774, 17,084]. **16. Sistra.** Massive bronze sistrum, the upper part of the handle of which is in the form of the head of Hathor, who wears a tiara composed of uræi wearing disks. The small bronze disks which produced the sound moved on three wires, which are made in the form of uræi; the heads of these project from one side, and the tails from the other. Sistra were usually carried by priestesses in processions in the temples, and the noise made by the bronze disks when shaken was believed to drive away evil spirits [36,310]. **17.** Bronze sistrum, the



Bronze Sistrum. [36,310.]

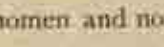
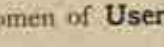
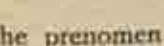
upper part of which is ornamented with designs representing the goddesses of the South and North carrying sistra, the goddess Bast, etc. [38,172]. **18.** Bronze sistrum ornamented with figures of cats and a bird [30,735]. **19.** Green-glazed porcelain sistrum, the upper part of which is in the form of a shrine of Hathor; it was made for a king or prince called **Psammetichus,** , whose name it bears [6359]. **20.** Model of a sistrum made of wood, and a reed painted [6358]. **21.** Cast of a sistrum, with a handle formed by a figure of Bes and a head of Hathor. The ends of the wires are in the form of heads of ducks [6365]. **22, 23.** Green-glazed porcelain models of sistra [6361, 6362].

25. Portion of a flint handle of a sistrum inscribed with a title of a king of Egypt, "overlord of the Two Lands." [41,426.]

26. Painted wooden figure of a female harpist playing a **six-stringed harp.** [48,658.]

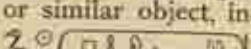
27. Horn or **trumpet** decorated with bands of linear design. [51,089.]

On the **slope of the case, south side,** are:—**28.** Slab of limestone in which are inserted models of the instruments used in performing the ceremony of "Opening the Mouth" on the dead, and models of the vessels which held the sacred wine and the holy unguents. The instrument  was called "Pesh-en-kef" [5526, 6123]. **29.** Wooden tablets with models of instruments, vases, etc., used in "Opening the Mouth" [23,222]. **30.** Alabaster slab inscribed with the names of the **seven holy oils** used in anointing the dead:—Finest Oil of Libya, Finest Oil of Cedar, Tuatu, Nemnen, Sefth (bitumen), Heknu, Festival Oil [29,421]. Above this slab are uninscribed models of oil-slabs [6124, 6125, etc.]. **31.** Groups of models of funerary vases in stone, porcelain, crystal, ivory, etc. [5536, 38,263, etc.]. **32, 33.** Leather **nets** [2564, 21,999].

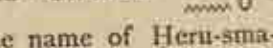
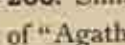
34–41. A group of **Shells,** inscribed with the prenomen and nomen of **Usertsen I.** , , the prenomen of **Amenemhat II.**  and the prenomen of **Rameses II.,** the Great .

[15,423, 20,754, 27,723, 29,434, 30,056, 30,057, 30,731, 36,499.]

42. Wooden tablet with rounded top, on which is cut in outline a figure of Amenhetep I., Lord of Crowns, , driving in his chariot [2429]. **43.** Blue-glazed porcelain **ānkh** (arms wanting), with figures of  and  surmounted by the emblem of "myriads of years" . From Meroë [54,412. Compare also 54,413]. **44.** Green-glazed porcelain *ānkh* inscribed with the prenomen and nomen of **Tirhâkâh** on the cross bar; it was dedicated to Amen-Rā. From Meroë [49,726] **45.** Green-glazed porcelain *Ba*, or Soul, with outstretched wings [54,416]. **46, 47.** Porcelain groups  and  for inlaying. From Meroë [54,414, 54,415]. **48, 49.** Green-glazed porcelain slabs from **foundation deposits** of Thothmes IV. and Rameses II. [54,419, 54,420]. **50.** Blue-glazed porcelain memorial slab inscribed with the name and titles of **Ptaḥ-ḥetep,** a priest of Ptah of the second order. His father Nefer was steward of Amen's temple and director of the festival of the god. XVIIIth dynasty [54,418]. **51.** A group of **modern imitations** of Egyptian scarabs, beads, rings, necklaces, and vessels in porcelain [16,173–16,220, etc.].

On the **slope of the case, north side**, is a large collection of **terra-cotta moulds** which were used for making amulets, figures of gods, etc., in porcelain and metal, and stamps for bread and cakes made for high days and holidays. Among the latter may be noted **183, 184, 189, 194, 195,** and among the former:—**179.** Figure of Bes. **196.** Figure of the Benu bird, which is commonly identified with the phœnix. **197.** Lotus flower. **199.** A crown made of plumes, horns, and a disk. **200.** Portion of a *menât*, with ægis of Bast, utchat, uræi, etc. **201.** The god Anubis wearing the triple crown. **202.** The god Nefer-Temu. **209.** Mould for bead or similar object, inscribed "Son of the Sun, Ptaḥ-meri" . **217.** Mould for pendent lion.

262. Bronze seal in the form of a cartouche, with plumes, inscribed . **263.** Similar seal

inscribed "Un-nefer" . **264.** Similar seal inscribed with the name of Heru-sma-taui . **265.** Similar seal inscribed with a figure and the name of Harpokrates. **266.** Similar seal inscribed with the Egyptian equivalent of "Agathodaimon" . **268.** Rectangular bronze seal inscribed with emblem of "millions of years," winged disk, palm branches, etc. . **269.** Bronze seal, inscribed Rā-ka-ānkh , *i.e.*, Ankh-ka-Rā. **270.** Portion of a bronze seal ring, inscribed with the figure of a crocodile. **271.** Bronze stamp, in the form of a hand and wrist, inscribed , or . **272.** Bronze seal inscribed . **275.** Bronze stamp with a ram's head, inscribed "house of Amen" . **276.** Bronze stamp inscribed with a triangular design. **277.** Bronze wire stamp inscribed with the name of Amen-Rā . **280.** Stone stamp inscribed "Divine Father, Osiris Un-nefer, *Maāt-Kheru*" . **283.** Bronze stamp inscribed with the name of Cnæus Pompeius Felix, CNPOMPFELICIS. **284.** Bronze potter's stamp in the shape of a foot, with indistinct symbols. Presented by the Trustees of the Christy Collection, 1865. **285.** Circular bronze stamp inscribed with Maltese crosses and five letters. **286.** Bronze stamp inscribed "One God," ЄIC ΘЄOC. **287.** Bronze stamp in the form of a cross inscribed ΓΙ ZOHV A. **291.** Green schist mould for an Arab coin. **292.** Pair of silver bangles, much oxidized. **293.** Silver wire bangle, each end of which terminates in a uræus wearing a disk. **294.** Silver wire bangle, each end of which terminates in the flat head of a serpent. **295, 296.** Pair of tortoiseshell bangles, period uncertain. **310.** Blue-glazed porcelain bead, of

very unusual design. **311.** Thick glass bead. **314.** Bronze plaque, Pegasus in relief. **315.** Moulds of coins of Constantine and Licinius, A.D. 306–324. Presented by the late Walter Myers, Esq., 1884. **318–335.** Bronze and stone weights, of the Roman and Christian Periods. **336.** Limestone **mould for casting gold coins** of Tiberius, Nero (?) and other Roman Emperors. From Fuwâkhir in the Eastern Desert. Presented by C. J. Alford, Esq., 1906. [43,038.]

TABLE-CASE F. In the upper part of this case are exhibited:—A series of selected **figures of gods,** sacred animals, etc., in gold, silver, bronze and precious stones, and a series of **glass vases, bowls,** which illustrate the finest Egyptian work in these materials.

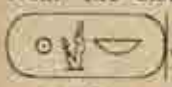
Worthy of special note are:—

1–4. Bronze kneeling **figures of kings** making offerings, XXVIth dynasty to the Ptolemaic Period. **1** is from Tall-Gamayami, and was presented by the Egypt Exploration Fund. [24,323, 36,297, 23,458 and 36,212.]



36,212.

5. Portion of a hollow-work amulet (**menât**) in bronze. The goddess represented is Hathor; in the oval portion is a figure of a cow, which was the sacred animal of this goddess, and above it is the Hathor sistrum. Near the sistrum is the prenomen of **Amen-ḥetep III.**



, in whose tomb the object was found. [20,760.]

6. Group of **gilded bronze figures of gods.** In the centre is Isis, who is suckling Horus; on her right stands Mut, and on her left Nephthys. In front are three uræi,

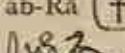
the middle one, which represents Uatchit, wearing the crown of Lower Egypt . Ptolemaic Period. [34,954.]

7. Bronze figure of the god Nefer-Atmu, who wears a cluster of papyrus plants on his head. Roman Period. [319.]

8. Silver figure of the god Nefer-Atmu. XXVIth dynasty. [11,072.]

9. Bronze figure of the god Khensu, wearing the disk and lunar crescent and horns; on the right of his head is the lock of Harpokrates, symbolic of youth. The figure is studded with gold, inlaid. XXVIth dynasty. [29,410.]

10. Bronze figure of the god I-em-hetep, the Imouthes of the Greeks, seated and holding an unfolded roll of papyrus on his knees. Ptolemaic Period. [27,357.]

11. Bronze figure of Amen-Rā, in the form of Amsu, or Menu; he is sometimes styled in the funeral text "the god of the lifted hand." The god stands on a pedestal, which is inlaid in gold with mythological figures, winged uræi, etc.; beneath his feet are nine bows, signifying the god's sovereignty over the **nine great Nubian peoples.** Before him, inlaid in gold, is the cartouche Ankh-s-nefer-ab-Rā . The figure was dedicated by Aba , the son of Abet , who was a scribe, and held the ecclesiastical dignity of *am khent* to the queen whose name is mentioned above. On the sides of the lower pedestal are figures of the Nile-god bearing trays of offerings, the god Shu supporting the solar boat, and the symbol of the unity of Egypt. XXVIth dynasty. [42.]

12. Bronze cat with eyes and double collar inlaid in gold. [22,927.]

13. The hawk of Horus, wearing the double crown, in hæmatite. [26,251.]

14. Bronze human-headed hawk, emblematic of the soul, wearing the solar disk. [27,365.]

15. Lapis-lazuli pendant in the form of a figure of the goddess Isis suckling Horus; on her throne is cut the emblem of life. [35,089.]

16. Hinged **bronze box,** inlaid in gold with the names and titles of a king of the XXVIth dynasty. The sides were inlaid with panels of silver. On the plaque in the cover the king, inlaid in bright copper, kneels in adoration before the cow of Hathor. From Thebes About B.C. 550. [24,639.]

17. Rare bronze and silver figure of Rā-Ḥeru-Aakhuti, *i.e.*, Rā-Horus of the two horizons; as typifying the god of the morning and the evening, the figure is provided with two hawks' heads. [15,675.]

18. Portion of a hollow bronze cylinder with an outer covering of gold overwork, representing a procession of deities. [27,381.]

19. Gold figure of the goddess Bast, wearing uræus. [27,734.]

20. Gold figure of the goddess Mut, wearing the double crown. Attached to the ring at the back of the neck are two links of the chain by which it was worn. Presented by Mrs. C. Ashley Dodd, 1900. [33,888.]

21. Gold figure of the god Thoth, holding the *utchat* 𓂀, or "symbolic eye." Bequeathed by Dr. J. Anthony, 1895. [23,426.]

22. Gold figure of the moon-god Khensu, hawk-headed. Presented by Thomas Biddle, Esq., 1882. [38,006.]

23. Electrum figures of the goddesses **Sati** and **Nekhebit.** XIIth dynasty. From Dahshûr. About B.C. 2500. [29,201, 29,202.]

24. Gold pendant, in the form of a staff surmounted by the head of the goddess Hathor. XXVIth dynasty. [26,977.]

25. Gold figure of the god **Ptaḥ**. XXVIth dynasty. [26,976.]

26. Gold figure of the god Rā and the silver shrine in which it was found. XXVIth dynasty. From Tall Dafannah (Tahpanhes, or Daphnae). Presented by the Egypt Exploration Fund, 1886. [38,005.]

27. Green slate figure of a **hippopotamus**; this animal was sacred to Hathor. XXVIth dynasty. [24,386.]

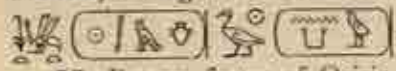
28. Lapis-lazuli **ram**; this animal was sacred to Amen-Rā, the king of the gods. [24,956.]

29. Bronze **ægis of Rā**, inlaid with gold, from the bows of a sacred bark; on the front, inlaid in gold, is the cartouche 𓂋𓏏𓊹, the prenomen of Apries, king of Egypt, about B.C. 590. Presented by Professor Petrie, 1885. [16,037.]

30. Crystal figure of the **Hippopotamus-goddess Ta-urt** (Thoueris), holding before her the emblem of magical protection 𓋹. XIIth dynasty. From Dahshûr (?). [24,395.]

31. Carnelian figure of **Âpet,** the goddess of Thebes. From Karnak. [32,638.]

32. Bronze shrine inscribed with the cartouches of **Nekau,** a king of the XXVIth dynasty (Pharaoh Necho).



[26,973.]

33. Bronze figure of Osiris, with elaborate crown. [27,358.]

34. Bronze figure of the god Osiris, wearing plumes, and holding crook and flail, inlaid in gold; the god is enveloped in feather-work, which is formed by the wings of the hawk-god Horus. [24,718.]

35. Gilded bronze figure of Osiris, with inlaid obsidian eyes. [11,117.]

36. Black steatite figure of the god Ptah, gilded, with a bearded head of white stone inserted. The inscription on one side of the throne reads, "Give a royal offering to the royal priest of Khāfrā,"



The style of the hieroglyphs is ancient, and the head of the figure undoubtedly belongs to the period of the Old Empire. This figure therefore dates, in all probability, from the IVth or Vth dynasty, and is unique. From Memphis. [35,088.]

37. Bronze figure of Ptah, inlaid in gold, with a feather-work covering and tunic. Roman Period. [27,363.]

38. Green stone pendant, a hawk wearing the double crown. [27,724.]

39. Green stone ram-headed hawk, gilded. [27,370.]

40. Electrotype of an **ægis of Bast,** inscribed with the names of a king and queen of the XXIInd dynasty (Usarken and Teta-Bast). The original is in the Museum of the Louvre. [34,939.]

41. Fine bronze figure of Osiris, with the eyes, beard, and collar inlaid in gold; this is the finest figure of the god in the collection. [35,268.]

42. Silver figure of the god **Âmen-Rā,** plated with gold. XXIInd dynasty. [6.]

43. Bronze **ape,** the companion of the god **Thoth,** inlaid with gold. [29,414.]

44. Gilded stone figure of Isis and Horus, on a pedestal, inscribed with the cartouches of **Psammetichus I.;**

it was dedicated on behalf of the royal tutor Pe-nub , the son of Nekht. XXVIth dynasty. [23,050.]

45. Bronze figure of the goddess Sekhet (Sekhmet), or Bast, seated on a throne resting on a case, which was intended to hold a mummy of a cat. Presented by H. L. Hansard, Esq., 1913. [51,820.]

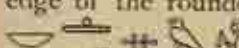
46. Bronze figure of Åmen-Rā, wearing disk and plumes and holding the symbol of life ☥ in his right hand. Presented by H. L. Hansard, Esq., 1913. [51,821.]

47. Bronze figure of Harpokrates, which was dedicated by Pefāa-Bast to **Queen Ankhnes nefer-ābrā**, daughter of Psammetichus II. and wife of Amasis II. The inscription and decoration on the footstool of the god are fine examples of gold inlaid in bronze. B.C. 600. [41,607.]

48. Bronze figure of the goddess **Neḥeb-kau**. Presented by the daughters of Samuel Sharpe, Esq., 1907. [46,676.]

49. Solid bronze figure of a queen with wig and garment inlaid with gold. On the breast is a figure of Osiris inlaid in gold. [54,388.]

50. Bronze figure of a priestly official with "bobbed" hair. From Kurnah. VIth dynasty. [41,536.]

51. Bronze **pendant** with ægis of Hathor, a funerary coffer, and the cow of Hathor, inlaid, in relief, with lotus pillars and the uræi of Uatchit and Nekhebit. On the edge of the rounded portion is an inscription beginning . This is probably the owner's name. A rare object. [41,515.]

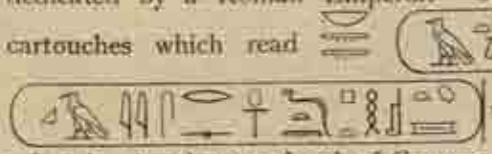
52. Fine bronze **Apis bull**, with the triangular blaze on the forehead in silver. [54,482.]

53. Bronze ægis of Shu and Tefnut. [388.]

54. Bronze figure of **Ån-ḥer** wearing the double Crown ; eyelids, eyebrows and beard are inlaid with gold. [52,945.]

On the other side of this Table-Case will be found a collection of ancient **Egyptian glass**; the earliest belongs to the XVIIIth dynasty, and the latest to the Roman Period. On the top shelf are examples of the beautiful opaque, variegated glass vases and bottles which were in use in the XVIIIth dynasty. The most interesting of these is **55**, a bottle in the form of a fish. It was found at Tall al-'Amārnah, and was presented by the Egypt Exploration

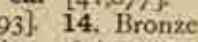
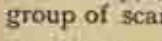
Fund in 1921 [55,193]. **71** is inscribed with the **prenomen of Thothmes III.**  [4762]; **72, 73** are from the tomb of **Amenhetep II.** [36,342, 36,343]; **100** is a **flat scarab,** for funerary purposes, in opaque blue glass; and **101** is an opaque blue **glass head-dress** from a statue of the god Bes [29,674]. [The fine flint object (30,461), inscribed with the names of the royal scribe Tehuti-nefer and of the goddess Serqet, was found with the glass head-dress.] The other glass vessels here exhibited are of the well-known *lacrimarium*, or "**tear-bottle**" type, and belong to the Roman Period. Near these are a number of fine specimens of Roman **millefiori,** or "thousand-flowered" glass panels for inlaying; slices of obsidian [35,121, 35,122], and a portion of an **obsidian** figure of the goddess **Ta-urt** [15,453].

102. Mother-of-emerald handle of a sistrum (?) dedicated by a Roman Emperor. On it are cut two cartouches which read , "Lord of Two "Lands, Autokrator, Lord of Crowns, Cæsar, living for "ever, the beloved of Ptah and Isis." [43,069.]

103–106. A set of **Canopic Jars** with the heads of the Four Sons of Horus, in opaque blue glass, from the Valley of the Tombs of the **Queens** at Thebes. [51,074–51,077.]

107–110. A set of four amulets mounted on inscribed mud bricks, which were placed in cavities in the four walls of the tomb to keep away evil spirits and fiends. The texts which refer to them and the incantations written upon them form the Rubrics to Chapter CXXXVII of the Book of the Dead. XVIIIth or XIXth dynasty. This set is probably unique. [41,544–41,547.]

In the lower part of the case (north side) is exhibited an interesting collection of **antiquities from Dêr al-Baḥari** which were excavated and presented by the Egypt Exploration Fund, 1903 and 1904. They belong to various periods between B.C. 2400 and B.C. 1000. The following are of special interest:—**1.** Bugle bead **necklace** of a queen or priestess. XIth dynasty [40,928]. **2.** Diorite **vase** from the tomb of Princess Kauit [41,671]. **3.** Triangular **bread-cake** [40,942]. **4.** Fragment of crystalline

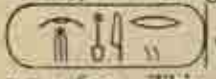
limestone glazed blue [40,948]. **5.** Wooden **clamp** [40,951]. **6.** Wooden model of a coffin containing a **wax figure** of a woman. The inscription of the cover and coffin, now illegible, was written in green ink or paint. Probably unique [41,672]. **7.** Fragment of **coral** from the Red Sea [47,809]. **8.** A group of **fruit, flowers,** and **shells** [41,175, etc.]. **9.** A group of votive objects in wood, bronze, blue-glazed ware, etc. [41,060, etc.]. **10.** A wooden **mallet** with the mason's marks  [41,187]. **11.** Wooden model of an **ear** [41,077]. **12. Paint brush** [41,186]. **13. Hoe** [41,193]. **14.** Bronze **fish hook** [41,194]. **15.** A group of scarabs and inscribed beads:—Bead and scarabs of **Sānkhkarā**  [41,138]. **Usertsen III.**  [41,139], **Ḥatshepsut** [41,140], **Thothmes III.** [41,143], and **Ḥeremḥeb** [41,145]. **16. Leather bag** [41,195]. **17, 18.** Two **baskets** [41,197, etc.]. Here also are exhibited **straw beads** [41,132], a series of **blue-glazed** faïence **beads** [41,116, etc.], and a series of large fragments of blue-glazed bowls, basins, tiles, etc. [41,006, etc.].

On the south side of this case are specimens of the foods and fruits which were placed in tombs for the sustenance of the KAU, , or "Doubles" of deceased persons. Among the fruits are **dates, nuts of the dûm palm, pomegranates, castor-oil berries,** etc. Among the foods are:—**1.** A bowl filled with **dried fish** [36,191]. **2.** Bowl of crushed **wheat** [5363]. **3.** Reed mat with **bread-cakes** [5341]. Near these are specimens of **cakes** and **pastry,** several fragments of cakes and loaves of bread, and glass jars containing specimens of wheat, barley, which *may* be ancient Egyptian. With reference to the growth of **mummy wheat** in England, it must be pointed out here that the modern Egyptians often used the halls of ancient tombs in which to store modern wheat and grain brought from Syria and other districts on the Mediterranean. This wheat will grow when planted, but genuine ancient Egyptian wheat from tombs will *not* grow when planted. A few years ago the Director of Kew Gardens made a series of experiments with ancient wheat taken from a tomb of the XIXth dynasty, and in spite of every care and attention none of it germinated. Specially prepared soils were used, and coloured glasses, but in every case the

experiment was a failure. And as a matter of fact it is well known to botanists that the wheat germ dies in a very few years. The **baskets** here exhibited are contemporaneous with the fruits which are in them, and are good specimens of reed-plaiting. Above these is a **stand made of reeds**, whereon are laid offerings of food for the *ka*, or "double," of the deceased person, consisting of **two ducks** and **cakes of bread.** This very interesting object dates from the period of the XVIIIth dynasty, about B.C. 1500 [5340]

Between Table-Cases F and H is a painted plaster cast of a **granite obelisk** set up in the temple of Karnak by Queen **Ḥatshepsut,** about B.C. 1500 [55,198]. Between Table-Cases E and G is a painted plaster cast of the granite obelisk set up at Heliopolis by **Usertsen** (or, Senusert) **I.,** about B.C. 2400 [55,199]. Both casts are models made to scale, and were the work of Mr. Bonomi; the former is 5 ft. 1½ in. in height and the latter 3 ft. 9 in.

TABLE-CASE G. Here is a large and miscellaneous collection of **wooden weapons,** sticks, stones, etc., and **tools and implements,** *e.g.*, **carriers' yokes, wool-combs, carders, spindles, spindle-whorls** of wood and ivory; bronze **needles, awls,** etc., as well as a representative collection of **linen fabrics,** both plain and ornamented, with fringes and embroidery, of various periods, from the beginning of the XVIIth dynasty, about B.C. 1600, to the Byzantine Period, about A.D. 600. The most important objects are:—

1. **Fringed linen winding-sheet** or shroud, which belonged to a singing-woman of Queen **Aāḥmes-nefert-ari** , called **Teḥuti-sat** , about B.C. 1650. This very interesting object shows that the Egyptians were in the habit of marking the linen of the dead with indelible ink; it came from the famous hiding place of the royal mummies, Dêr al-Baḥari. [37,105.]

3. **Fringed mummy bandage,** with coloured thread woven at the ends; it measures 16 ft. 10 in. in length. [6518.]

4. Large, coarsely woven **linen sheet,** with deep fringe. [37,101.]

5. Finely woven **linen sheet,** dated in the fourth month of the season SHAT, of the 16th year of the reign of a king; it was probably intended by one of the kings of

the XXIst dynasty for the re-dressing of the mummy of an earlier monarch. [6641.]

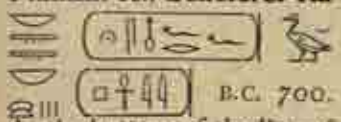
6. Square of very finely woven linen, inscribed with the name of **Teḥuti-sat.** [37,104.]

9. Portion of linen cloth, fringed, and ornamented with bands of blue thread. Presented by A. Sussex Millbank, Esq. [6519.]

10. Portion of a linen bandage, bleached by modern process. Presented by Ch. Dodd, Esq., 1837. [6524.]

11, 12. Portions of two bandages inscribed in a character half linear hieroglyphic and half demotic, with portions of the Saïte recension of the Book of the Dead. Ptolemaic Period. [37,108, 6,644.]

13. Roll of fine linen inscribed with the cartouches of King **Piānkhi II., Seneferef-Rā**



B.C. 700. At the bottom of the line of text is the date . [6640.]



30,806.

14–17. Specimens of mummy **linen cloth** of the Roman Period, ornamented with patterns, designs, etc., in coloured wool. [18,199, 12,550, 37,107, 18,200.]

18–27. A group of fragments of **mummy cloths, grave shirts,** etc., many of them ornamented with figures and designs in purple wool. These belong chiefly to the Coptic Period, A.D. 300 to A.D. 700, and come from the

necropolis of Akhmîm, which marks the site of Panopolis a city which was famous for its linen industry [16,665, etc.]

28–32. Mummy bandages of the Ptolemaic and Roman Periods. **28** is ornamented with a figure of the god Anubis; **30** has a hieroglyphic inscription; and **31** and **32** are specimens of linen which were dyed purple by the *Carthamus Tinctorius.* [23,232, etc.]

33–38. A **cap** made of ancient glazed faïence beads and five bags made of wool and linen. Coptic Period A.D. 300–700. [21,632, etc.]

39–51. Specimens of **linen embroidered** with **figures of saints,** religious symbols, birds, etc.; they were originally sewn on mummy shirts of the Coptic Period. **40** is part of a **band** or **stole,** embroidered with scenes from the life of Christ and various saints. [30,806.] **48–51** are four squares of linen worked with coloured figures of birds (doves?). In the corners of two are signs of crosses within wreaths; one has the sign of the cross without a wreath, and the other has the old Egyptian sign for life, ☥ *ânkh*, within a wreath. These facts show that the Coptic Christians confused the old heathen symbol ☥ with the Christian cross.



22,868

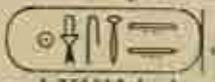
[22,867–22,870, etc.]

52–55. Hard wood **carding combs.** A fine specimen is 41,563. This ancient comb was repaired probably in the Coptic Period. The old comb was strengthened with an iron band, and metal teeth were added. From Akhmîm. [18,182, etc.]

58. Carding **comb of ivory,** with annular ornaments. [26,740.]

61–102. A miscellaneous collection of bone, wood and ivory carding combs and other **reels, spindles, spindle-whorls,** and other implements used in weaving and carding flax and wool, chiefly from Akhmim, and belonging to the Coptic Period. On **73** and **76** portions of the **linen thread** still remain. [6119, 6477, 6480.]

103. A group of bronze **needles** and **pins,** Roman Period. [12,267, etc.]

104. Butt end of a wooden **axe handle,** inscribed with the prenomen of a king **Rā-sekhem-seuatch-taui** , who probably reigned between the XIIIth and XVIIth dynasties, about B.C. 2000. The greater part of the handle was destroyed by fire. [20,923.]

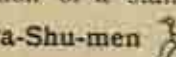
105. Wooden *was* **sceptre** . [35,900.]

106–108. Two wooden **bows,** with pointed ends. [5429, 5430.]

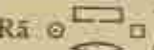
109. Wooden **club,** with a thick, heavy end. [5465.]

110, 111. Two wooden **staves** for ceremonial use, with forked ends. [17,184, 5481.]

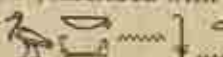
112. Portion of a **sceptre,** ornamented with bands of bark coloured red, black, and yellow. [35,903.]

113. Portion of a staff inscribed with the name of its owner, **Pa-Shu-men** , XXIst or XXIInd dynasty. [5489.]

114–116. Three wooden **yokes** for human shoulders. [35,929, etc.]

117, 118. Sticks or rules inscribed with the name of their owner, Per-pa-Rā . [6034, 6035.]

119. Stick or measure, inscribed with the name and titles of its owner, **Bak-en-Mut** ; above the inscription are figures of Ptah and Amen. [24,388.]

120. Round stick, with handle in the form of a papyrus bud, inscribed with the name of its owner, **Bak-en-nesubi** . [5490.]

On the floor of the case will be found a large, miscellaneous collection of **boomerangs,** staves, wands, and wooden objects which were used ceremonially. Worthy of note are two **oars,** the handles of which terminate in heads of Anubis, from funeral barges (5505, 5506), the wooden **crutch** (3593), and the portions of a **suit of armour** made of crocodile skin. From Manfalût. Presented by Mrs. Andrews, 1846. [5473]

TABLE-CASE H. In this case is exhibited a series of pieces of **linen** ornamented with patterns and designs, woven in coloured threads or worked in wools, which were formerly attached to **mummy-shirts** and **grave-clothes.** In the dynastic period the bandages and swathings of the dead were not ornamented with embroidery or other needle work, and it was not until the Ptolemaic Period that the outer coverings of mummies were decorated with figures of gods and hieroglyphs painted in bright colours. In the 3rd or 4th century after Christ it became the fashion to sew on to mummy shirts and shrouds squares or disks of coloured thread or wool work, and at a later period, squares of silk. The home of this industry was Akhmim, or Panopolis, in Upper Egypt, a city which, according to Strabo, was famous for its stone-workers and linen-weavers. The specimens of linen work arranged in this case are very fine, and illustrate the various developments of the fabric and its ornamentation between about A.D. 300 and A.D. 900. The most interesting pieces are:—

1. Piece of linen with monochrome design in blue: subject, a frieze filled with figures apparently intended for Greek deities, among whom are Erôs and Apollo. [21,789]

2. Linen fragment, with fine fringe, ornamented with figures of animals, stag, dog, lion, etc., and a human figure dancing and holding a cornucopia, or horn of plenty. [21,790]

4. Linen square with monochrome design: subject, Adam and Eve. [21,791]

5. Linen fragment with a fringed square, having a geometrical and floreated design, and a border formed of figures of birds and plants within scrolls. [21,795]

6. Fragment with a figure of a lion worked in blue, red, and yellow wools. [21,797]

9. Fragment with a red band, ornamented with figures of lions and plants. [18,219]

10. Square, ornamented with figures of four animals and five medallions; the largest, that in the centre, contains the figure of a horseman, and each of the corner medallions is filled with the figure of a man kneeling. [21,802.]

11. Linen square, ornamented with a central design of a figure of a man carrying a palm branch, and wearing a cloak and high boots, within a border of medallions, each of which contains the figure of an animal. [17,171.]

12. Linen square with design similar to that of **10**, but ornamented with the figure of a basket of flowers. [17,172.]

13. Linen square, ornamented with a border of flowers in green and red upon a yellow ground; in the centre is a figure of a youth, armed with shield and sword, and wearing a loose cloak, worked in dark coloured thread. [17,176.]

14. Circular piece of linen, worked with the figure of a cross lying upon a crown of flowers. [17,174.]

15. Linen fragment, ornamented with scenes from the lives of the saints, elaborately worked; in the centre is God the Father. [17,175.]

11–15 were presented by the Rev. W. MacGregor, M.A., 1886.

16, 17. Circular linen ornaments, worked with figures of birds and flowers. [18,218, 18,231.]

18. Linen, with circular ornament: **St. George slaying the dragon.** In the field are angelic ministrants. [18,230.]

19. Linen square, with design generally similar to those of **10** and **12**, but with baskets of fruit in the place of animals. [21,796.]

20. Linen mummy-shirt, with square pectoral of design similar to that of **11**; in the centre is a male figure dancing, surrounded by a border of medallions containing flowers. [21,803.]

21–24. Linen fragments with elaborate designs, worked in colours, of God the Father among the Seraphim, etc. [20,431, etc.]

25. Fragment of fine **yellow silk** mounted upon linen cloth, with a square of silk worked in red, blue, green, and yellow, with two figures of Saint George slaying the dragon. [17,173.]

Presented by the Rev. W. MacGregor, M.A., 1886.

26, 27. Two pieces of **yellow silk**, ornamented with arabesque designs and Arabic inscriptions in the Kûfi character, A.D. 900. [24,909, 24,910.]

TABLE - CASE I. Gnostic amulets and gems. "Gnostic" is a word used to describe a large number of religious sects, of widely differing views and beliefs, which sprang up in the Eastern provinces of the Roman Empire in the first and second centuries of our era. Many of the founders of Gnostic sects based their systems upon beliefs which were at that time of considerable antiquity, and several of the views held by the Egyptian gnostics were undoubtedly derived from the ancient Egyptian religion, which is made known to us by inscriptions on coffins, papyri, etc. The founders and teachers of **Gnosticism**, a word which is derived from the Greek *Gnosis*, "knowledge," claimed to possess a superiority of knowledge in respect of the science of things divine and celestial, and they regarded the knowledge of God as true perfection. The Gnostics of Egypt adopted into their system the old gods Ptah, Amen, Rā, Thoth, Souchos (Sebek), Āāh, the Moon-god, Osiris, Heru-ur, Anubis, Baba, etc., the "Children of Horus," etc., and the goddesses Neith, Hathor, Isis, Sati. The characteristic god of Gnosticism is "**Abraxas**," or "Abrasax," and he was intended to represent the ONE who embraced ALL within himself; he represents by his many forms the union of many different ideas and attributes in one figure. His head is that of a cock, his body that of a man, and his legs are serpents; in his right hand he holds a whip, and on his left arm is a shield. The Gnostics of Egypt, like the dynastic Egyptians, attributed magical properties to hæmatite, carnelian, and other stones, which when cut into certain forms, and inscribed with figures of Abraxas and magical symbols and legends, were worn by them as a protection against moral and physical evil. The legends on the stones here exhibited are chiefly the names of Abraxas and his forms, the names of the Five Emanations of God, the names of the Archangels, etc. Many stones are inscribed with the seven vowels, arranged in magical combination and order. The following gems and amulets are noteworthy:—

1. Triangular green stone, with figures of frog-headed and hawk-headed deities, winged uræus, with pendent "life." The inscription mentions **Bait, Hathor, Akori,** and concludes "Hail, Father of the world! Hail, God in Three Forms"! **ΧΑΙΡΕ ΠΑΤΕΡ ΚΟΣΜΟΥ ΧΑΙΡΕ ΤΡΙΜΟΡΦΕ ΘΕΟΣ.**

8. Stone inscribed with a figure of the god **Abraxas** holding a palm branch in each hand; near him are two gazelles and two scorpions.

11. Abraxas, winged, wearing triple crown, and standing upon a lion. The inscription contains the prayer, "Protect from all evil."

12. Stone inscribed with a figure of **Bes** or Abraxas with the attributes of the One God Who comprehendeth all things, standing upon an oval formed by a serpent. The inscription is an address to the deity **ΙΑΩ**.

17. The seven-rayed, man-headed serpent **Khol-khnoubis ΧΟΛΧΝΟΥΒΙϹ**, who is described as the "everlasting sun," **ϹΕΜΕϹΕΙΑΑΜ**.

18. The lion-headed serpent **Khnoumis** and the mystic symbol **ϚϚϚ**.

22. The lion-headed serpent with halo, who is described as "Khnoubis, the driver away of demons."

23. Chrysoprase inscribed with a figure of Khnoubis (or, "Khnoumis, the destroyer of demons").

25. Bloodstone inscribed with figures of a group of winged beings who stand on a planisphere; two of them support a crowned mummified figure (Osiris or Christ?). On the reverse is a figure of the same, with eight stars. On the obverse, below the Gnostic inscription, is inscribed **Π Α**, and on the reverse **Π Ω**, the meaning of which seems to be, "**Jah** (*or* **Jehovah**) **is Alpha, Jah** (*or* **Jehovah**) **is Omega.**"

28. Bloodstone inscribed with a figure of a six-handed **triad of goddesses** (Isis, Nephthys, and Neith?), and six stars.

33. Hæmatite plaque inscribed with figures of Khnoumis, and an **ass-headed** deity performing a ceremony at a mystic standard, and the vowels of the Greek alphabet arranged in a magic triangle—

Α
ΕΕ
ΗΗΗ
ΙΙΙΙ
ΟΟΟΟΟ
ΥΥΥΥΥΥ
ΩΩΩΩΩΩΩ

34. Green jasper oval inscribed with a figure of Jupiter Serapis seated upon a throne, with sides made in

the form of winged lions, enclosed within a ring formed by a serpent.

36. Crystal oval inscribed with the figure of **Abraxas,** in the form of a cock-headed lion, standing on a prostrate foe.

37. Hæmatite oval inscribed with a figure of Abraxas mounted on a horse; on the reverse is "**Sabaoth,**" a name of the One God.

44. Yellow jasper oval inscribed with figures of Abraxas; on the obverse he is lion-headed, and holds a human head in his right hand, and on the reverse he is standing in a chariot which is drawn by serpents.

45. Sard inscribed with a six-armed polytheistic figure and the ram-headed god **IA**.

46. Hæmatite plaque inscribed with the figure of a man reaping; on the reverse is the legend **CXIΩN**, *i.e.*, "the reaper."

49. Jasper plaque inscribed with a figure of Abraxas, cock-headed, and with serpents for legs; on the reverse is the name of the Archangel **Michael.**

50. Hæmatite bezel in a ring inscribed with a figure of Abraxas, who holds a shield whereon is a magical arrangement of Greek vowels.

60. Agate plaque inscribed with a figure of Abraxas holding a shield, on which is inscribed **IAΩ**; on the reverse is a figure of Osiris in mummified form, with the legend **ABΛANAΘAN**, which is said to mean, "Thou art our father."

62. Chrysoprase oval inscribed with a figure of **Abraxas Opheon**; on the reverse is **ZACA**.

63. Green jasper oval inscribed with figures of Abraxas and **Harpokrates** seated on a lotus flower.

69. Sard inscribed with a figure of Harpokrates, seated upon a lotus flower, a lizard, and a Gnostic inscription enclosed within a ring formed by a serpent.

79. Hæmatite plaque inscribed with a figure of **Harpokrates,** who is seated on the head of **Bes,** who stands on a scorpion; on each side is a seated deity. The whole scene is enclosed within a serpent ring, outside which is a Gnostic inscription.

87. Hæmatite plaque inscribed with a figure of a knight (St. George?) spearing a foe. The legends read: "**Solomon,**" the "seal of God."

90. Beryl bezel of a ring inscribed with the figure of a beetle, having two hands and arms and a human head, from which proceed rays of light, and with the figure of a scorpion.

110. Agate oval plaque inscribed with three magical signs enclosed within a serpent ring, and the names of **six Archangels,** viz., Gabriel, Paniel, Ragauel, Thureiel, Souriel, and Michael, and **ΙΑΩ**.

123. Yellow jasper plaque inscribed with the figure of a crab holding the crescent moon in one claw; on the reverse is the legend, "Romula has given birth to Sosipatria," **ΡΩΜΟΥΛΑ ΕΓΕΝΝΗCΕΝ CΩCΙΠΑΤΡΙΑ.**

147. Bloodstone oval plaque inscribed with figures of the chariots of the Sun and Moon, and with the names **Iaô, Sabaoth,** etc.

191. Hæmatite plaque inscribed with a figure of a four-winged trinity, who probably represent the Gnostic form of Sekhmet-Bast-Rā, who are figured in the vignette of Chapter CLXIV of the Saïte Recension of the Book of the Dead.

201. Chalcedony plaque inscribed with the names of **Michael, Gabriel, Raphael, Iaô,** etc.

231. Jasper oval for inlaying in a ring, inscribed with the scene of the **Crucifixion**; the figures below probably represent the Virgin Mary and Saint John. On the reverse is a Gnostic inscription.

235. Green jasper oval plaque inscribed with a figure of Abraxas, holding a shield on which is inscribed **ΙΑΩ**.

251. Obsidian plaque inscribed with a figure of a six-armed trinity; on one side is Harpokrates, and on the other Khnoumis. On the reverse are seven stars enclosed within a serpent ring.

252. Hæmatite plaque inscribed with figures of Khnoumis, Iaô, Sabaôth, Harpokrates, Abraxas, and a serpent deity with a star.

323. Bronze pendant, with scene representing a god or knight spearing a prostrate foe. The legend reads, "Thou art the god who vanquisheth evil." The being on horseback may be intended for Horus or Saint Michael.

324. Bronze amulet in the form of a pendant, inscribed with Gnostic formulæ.

398. Green stone oval inscribed with an ithyphallic, four-armed, four-winged deity, whose head is surmounted by a crown, and who has about it eight rams' heads. In

two hands he holds the symbols of the lightning and the thunderbolt, in one he holds a pair of scales, and in another he holds a hatchet, or club. He represents the "God Who comprehendeth All," and stands within a serpent ring.

441. Circular agate inscribed with a seven-legged face, seven ears of corn, and fourteen stars.

455. Green stone oval plaque inscribed with the figure of a beetle enclosed within a serpent ring, and a Gnostic inscription.

463. Carnelian bezel on which are cut a head of Sarapis and **ΜΕΓΑ ΤΟ ΟΝΟΜΑ ΤΟΥ CΑΡΑΠΙC**, "great is the name of Sarapis."

464. Crystal oval on which are cut a figure of Abrasax and the inscription **ΑΒΡΑCΑΞ ΙΑΩ ΑΙΩ**. Presented by H. Rider Haggard, Esq., 1887.

469. Amulet inscribed with a scene representing a woman, who is seated under a tree, and holds in one hand the symbol of life, ☥, giving birth to a child; on the reverse are the symbol of life, and the legend, "One God in heaven." The scene inscribed on the amulet is the Birth of Christ. Presented by H. Rider Haggard, Esq., 1887.

470. Hæmatite bezel on which are cut a six-winged cock-headed figure, and **ΙΑΩ** and **ΑΒΡΑCΑΞ**.

471. Bronze pendant inscribed **ΙΑΩ CΑΒΑ[Ω]Θ ΑΔΟΝΑΕΙ Ο ΩΝ**, "Jaô (Jâh) of Hosts, Adonâi, the Existing."

476. Hæmatite: St. George and the Dragon. Inscribed "the Seal of God," **CΦΡΑΓΙC ΘΕΟΥ**. Presented by H. Wellings, Esq., 1892.

477. Bronze pendant with the figure of an archangel on horseback. Inscribed **ΙΑΩ CΑΒΑΩ[Θ] ΜΙΧΑΗΛ ΓΑΒΡΙΗΛ ΟΥΡΙΗΛ**, the Cherubim **ΧΕΡΟΥΒΙΝ**.

486. Black stone oval on which is engraved the figure of a beetle from which emerges the head of a god surrounded with a glory of rays. The god is probably Christ, Who is called by some early Christian writers the "Scarab on the Wood (*i.e.*, Cross)." Round the god is a serpent with its tail in its mouth, symbolic of eternity.

498. Bronze pendant similar to **477**. Below the names of the archangels is the figure of a lion.

541. Jasper bezel inscribed with figures of Harpokrates and a goddess (?) and a magical inscription.

542. Lapis-lazuli bezel inscribed with a figure of the "Aged One who renews his youth"; compare the figures on the Cippi of Horus in Wall-Case 206.

547. Nicolo, on which is cut the figure of a fourfold god—perhaps a form of Abrasax. [108,808.]

548. Agate oval engraved with a figure of Abrasax and the magical inscription **XVXBAK AƵIXVX**. [108,809.]

TABLE-CASE J. On the west side of this case are exhibited large and important collections of objects in **Egyptian porcelain**, glazed blue, green, red, yellow and other colours, belonging to various periods, from about B.C. 1200 to the end of the Ptolemaïc Period. On the east side will be found a collection of small objects, *e.g.*, amulets, pendants, ornaments for necklaces, plaques for inlaying, etc., made of **glass** of various colours. Noteworthy objects are:—

1. Blue porcelain scarab and figures of the children of Horus, for attaching to the outer swathing of a mummy [20,856]. **2.** Green porcelain amulets, an altar, heads of Horus, crocodile, and two buckles, pierced for attachment to the swathing of a mummy [20,968]. **3.** Porcelain scarab, with outstretched wings, pierced with holes for sewing to the swathing of a mummy; very fine work. XXIInd dynasty. From Tûnah [26,229]. **4.** A set of green-glazed porcelain amulets consisting of uræi, pendants, beads, scarabæi, symbolic eye, ring, heart, figures of Anubis, Isis, Nephthys, Mut, and Thoth, hearts, emblems of stability, triad consisting of Isis, Horus, and Nephthys, two fingers, plumes, etc., arranged in the order in which they were found on a mummy at Tall-Nabêshah. XXVIth dynasty or later. Presented by the Egypt Exploration Fund, 1887 [20,577]. **5–8.** Sets of figures of the children of Horus, with scarabs, etc., for attaching to mummies. Fine examples [26,592, 26,591, 24,755, 22,805]. **9.** Four figures of the children of Horus. Fine work. They were found on the mummy from which came the scarab **3** [26,230]. **10.** Porcelain pectoral, glazed green, which was inlaid with red and yellow paste. The figure represented is the goddess Nut [37,917]. **11.** Red porcelain (?) pectoral, with the head of Hathor, and uræi of the South and North, in relief. Fine work [7844]. **12, 13.** Two porcelain circular plaques, with serrated edges, stamped with Demotic inscriptions [13,429, 29,157]. **14.** Blue-glazed porcelain hollow-work pendant, with figures of Thoth and Rā 'endowing a king

with "life" and "power." On the reverse are figures of Heru-ur and Menthu-Rā presenting the king, who is in the form of Horus, with scimitars. Very fine work [14,556]. **103.** Pendant, with symbols of "life, stability, power,"  [18,065]. **104.** Inscribed pendant from the amulet of the *menāt* [13,950].

160 ff. A large collection of porcelain *utchats*, which symbolized the eyes of the Sun-god and Moon-god, and were worn with the object of bringing upon the wearer the "strength," and therefore vigour, of the gods of these luminaries. Interesting examples are:—

210. Porcelain *utchat*, inlaid with red paste [23,083]. **223.** Quadruple *utchat*, united to two papyrus sceptres; the four eyes represent the four cardinal points [7845]. **254.** Porcelain cat, with three *utchats* in relief [7381]. **264.** Green porcelain plaque, with *utchats* and emblems of "good luck"  in blue [29,373]. **265.** Porcelain *utchat*, provided with the wings and legs of Horus; in front of the claws is a uræus with disk, and behind it an eye [29,222]. **268.** Porcelain *utchat*, with four *utchats* and the head of Hathor in relief [7357]. **299.** *Utchat* with the head of Bes in relief [21,547]. **312.** *Utchat* surmounted by a figure of a cat [7380]. **329.** Porcelain pupil of the eye, with an *utchat* on the flat side, and four rows of eyes on the convex side [30,035]. **518–543.** Group of eyes for insertion in the faces of mummy coffins; the pupils are of black obsidian, and the eye-lids and sockets are of blue glass [6911, 6912, etc.]. **544–554.** Group of amulets of the *tet*[1] in porcelain. **555–557.** Group of amulets of the **Serpent's head** in porcelain. **558–568.** Group of amulets of the **Heart** in porcelain. **569–574.** Group of amulets of the **Menāt**. **576–582.** Group of amulets of the **Tet**. **583, 584.** Porcelain **papyrus sceptres** surmounted, the one by the head of the hawk of Horus, and the other by the head of the hawk of Horus, having on his head the lunar crescent and disk, and uræus [24,020, 24,021]. **585–608.** Group of papyrus sceptres. **609–614.** Group of amulets of the **Steps**. This amulet symbolizes:—(1) the throne of Osiris; (2) the high place on which the sun

[1] For explanations of these, see the description of the amulets in Table-Case P in the Fourth Egyptian Room.

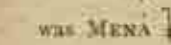
rested after he had risen for the first time; (3) the steps on which Shu stood when he raised up the goddess Nut from the embrace of Geb. The meaning of the amulet is, "exaltation to heaven." **615, 616.** Amulets of the **Pillow.** **617, 618.** Amulets of the **Plumes.** **619–622.** Amulets of the **sun on the horizon.** **639–643.** Figures of Ptah-Seker-Âsâr, the triune god of the Resurrection, with inscriptions under the feet , etc. [3614–3617]. **741.** Porcelain figure of a captive woman. Presented by J. Tylor Esq., 1897 [29,062]. **810.** Porcelain bud of a flower, with figures of the winged disk, the ape of Thoth, a winged uræus, and a lotus, in hollow-work [14,586]. **841.** Blue paste face for inlaying in a wall [15,987]. **855.** A group of coloured porcelain lotus flowers, buds, etc., for inlaying. B.C. 1450. From Tall al-'Amârnah. Presented by the Rev. Greville J. Chester, B.A. **863–869.** A group of green-glazed and black porcelain plaques and tiles, which were found inlaid in the wall of the doorway in the pyramid of King **Tcheser** (B.C. 3900) at Sakkârah [2437 ff.]. **873.** Circular porcelain plaque for inlaying, ornamented with the design of a spider's web [6134]. **892–1374.** A large collection of **glass** beads, figures and portions of figures for inlaying, sceptres, bangles, pendants, etc. **1063** is a fine example of a face for inlaying in a funerary pectoral, and **1087–1092** are good specimens of **millefiori glass.** **1217** is inscribed "Anubis in the city of embalming" .

SIXTH EGYPTIAN ROOM.

In this Room is exhibited a very large and important collection of **Predynastic antiquities** and objects of the Archaic Period (**Wall-Cases 280–289**). These are followed by series of groups of **Egyptian pottery** and earthenware vessels in general which illustrate the craft of the potter from the Ist dynasty to the Coptic Period, *i.e.*, from about B.C. 4000 to A.D. 600 or 700 (**Wall-Cases 249–268.**) The groups are separated by wooden divisions, and each group is distinctly labelled; this collection of Egyptian pottery is one of the most complete in the world. Following the pottery come the groups of antiquities which illustrate the **objects used in the toilet**, viz., hair-tweezers, combs, razors, hairpins, stibium pots, toilet-boxes, vessels for scents and unguents, fans (handles only preserved) (**Wall-Cases 269–272**). In **Wall-Cases 273–279** are exhibited several examples of Egyptian **Hypocephali**; a series of miscellaneous antiquities of the Ptolemaic and Græco-Roman Periods, comprising **bronze figures** of men and animals, **terra-cotta figures of the gods**, goddesses and sacred animals (Osiris, Isis, Sarapis, Apis) that were worshipped during the later periods of Egyptian history; **terra-cotta lamps**; portions of sculpture and inscriptions; and some magnificent specimens of **Coptic** embroidered linen **shrouds** and **funerary cloths** decorated with coloured woolwork of the Christian Peri d **Table-Cases A, B, C, D, E** contain smaller antiquities of the Predynastic Period; in **Table-Cases F and G** is a long series of mirrors and mirror-cases. In **Table-Cases H, I, J** is a fine series of sheets of **Egyptian Papyri**, inscribed in hieroglyphic, hieratic and demotic, illustrating the development of the **Book of the Dead** and the principal sections of **Egyptian literature** from the XIIth dynasty (B.C. 2400) to the Roman Period. **Table-Case K** contains a selection of **labels for mummies** inscribed in hieroglyphic, demotic and Greek, **receipts for taxes**, letters, etc. On the **tops of the Wall-Cases** are large, characteristic specimens of Egyptian, Roman and Nubian pottery for holding wine, oil, grain, etc. The objects exhibited in this Room are 4,920 in number.

WALL-CASES 280–289. Predynastic antiquities. These cases contain a representative collection of the oldest

known relics of Egyptian civilization, and date from the latter part of the **Neolithic Age** to the end of the **Archaic Period.** It is impossible, at present, to assign any date to the **Neolithic antiquities,** but it is tolerably certain that they belong to a period which is anterior to B.C. 4500; the date of the **Archaic antiquities** may be placed between B.C. 4500 and B.C. 3800, that is to say, from a time which preceded the establishment of the Ist historic dynasty of Pharaohs, or kings of all Egypt,[1] to the end of the IIIrd dynasty. The antiquities exhibited in Wall-Cases 280–285 all belong to the **Predynastic Period,** that is to say, to the age before the Ist dynasty, whilst those in Wall-Cases 286–289 all belong to the first three dynasties. The earlier predynastic antiquities belong to the Neolithic Age, when men in Egypt had no knowledge of the use of metal. In the latter part of the predynastic period **copper was introduced,** and was used side by side with stone. The antiquities of the later predynastic and the earlier archaic periods belong then to the stage of human civilization which is commonly known as Aeneolithic, or **Chalcolithic.** Under the IVth dynasty, *i.e.*, at the end of the **Archaic Period,** we find the first traces of the use of Bronze in Egypt, and henceforward the Egyptians remained users of bronze, though, since Iron was always well known to them, it is impossible to speak of a definite Bronze Age in Egypt. It is certain that iron was known to the Egyptians from the earliest times, for the oldest religious texts extant, which date from about B.C. 3500, and were copied from far older archetypes, speak of the heavens being formed of a plate of iron, and the Deity is said to sit upon a throne of iron, the sides of which are ornamented with the faces of lions, and have four legs, the feet of which are in the form of hooves of bulls. The Egyptian word for "iron" BÅA, or BÅA EN PET, *i.e.*, "Bâa of heaven," is of course meteoric iron, and this phrase is the exact equivalent of the old Sumerian ideographic group  AN . BAR, "iron." The Coptic word for "iron," BENIPE, which is a direct descendant of BÅA EN PET, conclusively proves that this expression means

[1] The first ruler in Egypt who could call himself "King of the South" () and "King of the North" (), *i.e.*, King of all Egypt, was MENA .

"iron," and iron only. But, in order to avoid the conclusion that iron was known to the Egyptians at this early period, it has been supposed that BAA meant "crystal"; this, however, is disproved by the fact that representations of weapons, knives, tools, etc., which are of a blue colour, are found upon the monuments of all periods, and, as it is clear that they cannot have been made of crystal, they must be iron. The oldest specimen of iron from Egypt was found in one of the air passages of the Pyramid of Cheops (B.C. 3700), and may be seen in the Fifth Egyptian Room (Table-Case C, 29).

The predynastic antiquities in Wall-Cases 280-285 are those of the primitive, and probably indigenous, inhabitants of the Nile Valley, who seem to have belonged to the same Mediterranean race as the Libyans or Berbers and other inhabitants of North-East Africa. Before the establishment of the Dynastic Monarchy of Egypt a new element of population reached the Nile Valley, probably from the East, bringing with it a culture in some ways more highly developed than that of the aborigines. To this element may with confidence be assigned the introduction into Egypt of the knowledge of the use of copper, of cereals, of the sheep, and possibly of other domestic animals. Other elements in the Egyptian civilization of the archaic period, which were unknown to the primitive population, such as the **use of brick**, of the **cylinder seal**, and of certain types of weapons, *e.g.*, the **egg-shaped mace-head**, directly connect the culture of the invading people with that of ancient Babylonia; and when we consider that the ancient Egyptian language, though mainly non-Semitic in character, yet contains many verbal forms and parts of speech which are evidently early Semitic, it is difficult not to conclude that the newcomers came from Western Asia; for convenience' sake we may call them "Proto-Semites." The most primitive people of Egypt dwelt in huts made of wattles and mud (compare 35,505 in Wall-Case 281); they wore the skins of animals, and they lived by fishing and hunting; the fish were pursued in flat-bottomed reed boats (see the models 50,695, 50,696 in Wall-Case 282), and caught with hooks and harpoons made of bone and flint, and gazelle and other wild creatures of the desert were shot with flint-tipped arrows, and cut up with flint knives (see Table-Case A), the use of which for this purpose was retained in Egypt until the time of the XIIth dynasty. In connection

with this it may be noted, that until the latest days of the Egyptian religion the dead body which was to be prepared for mummification was first opened by means of a knife made of "Ethiopian stone," *i.e.*, a kind of flint or chert, or even obsidian, and that various religious ceremonies, including the rite of circumcision, which was practised by the Egyptians in common with the Semitic nations, were performed by means of knives of flint. The chief arts of the predynastic Egyptians were **flint knapping,** which attained a pitch of perfection unrivalled elsewhere (see Table-Case A), and the manufacture of extremely graceful and elegant **pottery without the aid of the wheel**. The earliest pottery of all is usually red and black (Wall-Cases 281, 282), the red colour being derived from a salt of iron. Vases all red and all black also occur in early times, but are not so common. The surface of all three kinds of vases is highly burnished. At a later time an unburnished buff-coloured ware came into use, usually decorated with designs, which are more or less elaborate, in red, *e.g.*, boats, with banners and cabins, figures, oryxes, ostriches, and human beings, palm trees (?), and wavy lines to represent water. (Wall-Cases 284, 285.) Round, flat vases, with handles for suspending them, decorated with concentric circles, etc., also appear at this period, and seem to be imitations in clay of the great stone vases of similar shape which are characteristic of the chalcolithic period in Egypt. Another form of vase common at this time, and under the 1st dynasty, is of cylindrical, or semi-cylindrical shape, and is decorated with wavy handles, or a rope border (Wall-Case 283).

Pottery of all the above-mentioned classes is found in great abundance in graves of the predynastic period. Such graves, which are usually shallow and oval in shape, are found in very large cemeteries, and are packed so closely together that one interment frequently intrudes into the other. As a result of such intrusions the bones of the occupants of the graves are often found in a scattered state within the grave, and at times important bones are missing. This fact has led some archæologists to declare that the bodies of the early Egyptians were often cut up before burial, and even that the flesh of certain limbs was sometimes eaten as a religious act at the funeral feast. That such a custom existed among the early Egyptians there is no evidence to show, and it seems that these

disturbances and mutilations of bodies are simply due to intrusive burials. At this period the dead Egyptian was buried lying on his side with his knees bent up to his chin (see the man and woman in the First Egyptian Room, Cases A and C); his body was not mummified in the style common in later days, but was dried in the sun and carefully wrapped in reed mats, or gazelle skins, remains of many of which have been found with the vases in these graves. The presence in the graves of vases filled with food, flint implements for the chase, etc., proves that the early Egyptians believed that the deceased would enjoy a **future life** similar to that which he had led on earth. Of the details of their **religious beliefs** we have no knowledge, but there is little doubt that much of the religion of the later Egyptians, especially that part of it which relates to the cult of the dead, was derived from the beliefs of the primitive Nilotic tribes rather than from those of the immigrant "Proto-Semites." From the earliest to the latest times the Egyptians believed in the **resurrection** of a spirit body from the dead material body. And the chief aim and object of every religious ceremony in Egypt was to bring about the resurrection of that spirit body, and to secure its **immortality.**

But though the greater part of the religion of the dynastic Egyptians was indigenous to the Nile Valley, much of their material civilization was due to the immigrant tribes from Asia, who brought into Egypt not only the arts of **metal working, brick-making,** etc., as has already been said, but also, apparently, the **art of writing,** which was unknown to the Neolithic Egyptians. These Asiatic immigrants were known in legend to the later Egyptians as the **Mesniu,** or "**Metal-workers,**" and the chiefs who established their rule in the country were known traditionally as the **Shemsu-Heru,** or "**Followers of the Sky-god Horus,**" who, with **Rā** and the other deities of the heavens, appears to have been introduced by the invaders. The advent of the followers of Horus was followed by a rapid political development. The more civilized newcomers formed principalities, which after the lapse of time tended to coalesce into larger political divisions, and eventually two kingdoms were established in Southern and Northern Egypt, with capitals at **Nekheb-Nekhen** (Hierakônpolis) and **Per-Uatchit** (Buto) respectively. Of these predynastic kings we appear to possess

names on objects found at Abydos, and on an important monument of the VIth dynasty, known as the **Palermo Stele**, which chronicles the celebration of various festivals of the gods in the reigns of the most ancient kings of Egypt.

The next stage in the political development of the country was the **unification of all Egypt** under one sceptre, and, according to tradition, this event was brought about by a king called **Menâ** , or **Menes**, who seems to have flourished about B.C. 4400. It has been supposed that a king of the Ist dynasty called **Ahâ-Men**, of whom monuments have been discovered at Nakâdah and Abydos in Upper Egypt, is to be identified with Menâ or Menes, the great unifier of Egypt. Menâ is said to have founded **Memphis** in Northern Egypt, and this city remained the capital of Egypt for over a thousand years. The names of the kings of the great first three dynasties who succeeded the legendary Menâ on the throne of Egypt were known to the later Egyptians by tradition only; hence we find considerable differences between the forms of their names as given in the official king-lists of the time of the XIXth dynasty and by the Ptolemaic historian **Manetho**, and on their own contemporaneous monuments which have been discovered in recent years at Abydos, Nakâdah, and elsewhere. The most important of the kings of the archaic period were:—1. **Semti**, whose ka-name was **Ten**; in his time a great religious development seems to have taken place, for the redaction of certain parts of the Book of the Dead is ascribed to his reign. Semti is the Ḥesepti of the king-lists, the Usaphais of Manetho. 2. **Mer-pe-ba**, whose ka-name was **Ātchab**; he is the Merbapen of the king-lists, and the Miebis of Manetho. A tradition, which was followed by the compiler of the king-list of Sakkârah, makes Mer-pe-ba to be the first king of Egypt. 3. **Ḥu**, or **Nekht**, whose ka-name was **Smerkhat**, often erroneously read Mersekha, a form which has no meaning. The hieroglyphic which stands for his first name was misinterpreted by the scribes of the XIXth dynasty, who took it to represent a priest of Ptah; Manetho also misread it as the sign *Shemsu*, *i.e.*, "follower," from which, by a mistake of the copyist, the Manethonian form of his name, "Semempses," was derived. 4. **Sen**, whose ka-name was **Qā**; the name of this king was

curiously misread under the XIXth dynasty as "**Qebh**."[1]

5. **Besh**, whose ka-name was **Khā-sekhem**, modified later to **Khā-sekhemui**; this king was the founder of the IInd dynasty, and was a powerful monarch. He waged wars against the barbarians of the north, and when he had firmly established his power in the kingdoms of the north and south he changed his ka-name from Khā-sekhem, "manifestation of the power," to Khā-sekhemui, "manifestation of the two powers." This king is probably the **Betchau** of the later king-lists, the Boethos of Manetho. The only other king of this dynasty of whom we have important remains is **Per-ȧb-sen**, who possessed two ka-names; as the god Set in the north he bore the name Per-ȧb-sen, and as the god Horus in the south he was called Sekhem-ȧb. His personal name was also Per-ȧb-sen. Of the IIIrd dynasty the most important king was **Tcheser**, for whom two tombs were built, viz., the step-pyramid at Saḳḳârah, and a large brick *maṣṭabah*[2] tomb in the desert west of the villages of Bêt Khallâf and Rakaknah, which lie about nine miles from the modern town of Girgâ. Near this tomb of Tcheser is a similar sepulchre of another king of the same dynasty, called **Ḥen-nekht** or **Sa-Nekht**. The last king of the IIIrd dynasty was **Seneferu**, the builder of the pyramid of Mêdûm; with his reign the archaic period of Egyptian history comes to an end.

The chief characteristic of the archaic period is the rapid development of Egyptian civilization, which, in a period of about 300 years, passed from a state of comparative barbarism into the highly organized condition in which it continued during the remainder of the Pharaonic Age. With the beginning of the IVth dynasty Egyptian culture ceased to develop so fast, and in many respects, *e.g.*, in the sphere of art, became stereotyped, and under later dynasties improved only at spasmodic intervals. The rapid growth of culture during the archaic period is well illustrated by the antiquities preserved in Wall-Cases 285–289, and in Table-Cases C–E in the Sixth Egyptian Room. During the Ist dynasty the influence of the knowledge of

[1] The scribe confused the sign  SEN with  QEBḤ.

[2] Maṣṭabah is an Arabic word, which means "bench, couch, divân," etc.; this appellation is given to certain tombs because their outward forms resemble those benches.

metal working made itself rapidly felt, and vases, bowls, etc., in hard stone were made and polished with an accuracy and perfection which would have been impossible in the Neolithic period. Vases, vase and lamp stands, etc., made of hard stone of various kinds, and often of great beauty, are highly characteristic of early Egyptian civilization; fine specimens of these are exhibited in Wall-Cases 155–159 in the Fourth Egyptian Room. Vessels of all kinds made of copper now supplement those made of earthenware, with the result that the potter's art declined from the high pitch of perfection which it had reached in predynastic times. The built-up vases of the archaic period are neither so well made nor so well shaped as those of the preceding age, though we find that vessels of a larger size were in common use. Many of these were found in the tombs of the Ist dynasty at Abydos, and a fine specimen is exhibited in Wall-Case 286 (27,737); this vase possesses the fine baked clay covering with which it was originally sealed, the name of the king for whose tomb it was intended, in this case TEN (whose personal name was SEMTI), being impressed upon the clay by means of a cylinder-seal before baking. Clay coverings of this kind are built up on an actual saucer-shaped earthenware stopper, which was fastened in the mouth of the jar; they were used in all periods of Egyptian history, though their forms varied at different periods. Examples of the XXVIth dynasty will be found in the Sixth Egyptian Room, Wall-Case 256 (22,356, 23,791). Jars so sealed were used for holding wine and, on the specimen of the first dynasty referred to above, we find the word for "wine," *irp* , actually inscribed in archaic linear hieroglyphs. The introduction of the **art of writing** as exemplified on this vase, and as distinguished from the mere painting of pictures which we find in neolithic times, appears to be coeval with the beginning of the archaic period, and many specimens of the archaic inscriptions of Egypt will be found upon funerary stelæ (see Wall-Cases 285, 286), and on **ebony and ivory plaques**, etc. (see Table-Case D in the Sixth Egyptian Room (107–113, 1136, 1137, etc.). Though simple in character, such early inscriptions are very difficult to interpret, on account of the unusual forms and general appearance of the signs; like sculpture and painting, the art of writing was at this time passing through a period of

rapid change and development, and it is not until the end of the IIIrd dynasty that the Egyptian hieroglyphic system became stereotyped in respect of the *form* of the characters.

WALL-CASES 281, 282. Here are a series of **black and red** predynastic pottery from Abydos and neighbouring sites, and a collection of antiquities from the prehistoric site of Khizâm in Upper Egypt. Among the latter are several models of kneeling and standing steatopygous women with pendent breasts and with their arms raised in an attitude of adoration. All belong to the predynastic period, with the exception of 53,876, 50,861, 50,682, which probably date from the XIIth dynasty, though they are also from Khizâm. Other objects of interest are: **1.** Seated figure of a youth with his head bent forward over his knees; this is the oldest model of the human figure in the Egyptian Collection [50,945]. **2.** Shell of an **ostrich egg** with traces of linear decoration [36,377]. **3, 4.** Models of **boats** [50,695, 50,696]. **5, 6.** Models of **animals** [50,693, 50,694].

Specimens of Black and Red Pottery.



[22,200.] [26,651.] [30,936.] [27,754.]

7. A group of four **models of oxen** made of mud, with the patches on the sides of the animals painted in black; these are the earliest Egyptian models of animals known. From Al-'Amrah, a village to the south of Abydos [35,506].

8. Model of a **young bull** [50,692]. **9.** Model of a **bedstead,** similar to the *ankarîb* now in use in the Sûdân. [50,691.]

10. Earthenware box in the form of a **dwelling house,** with sides inclining inwards; only a portion of the lid, which represents the roof, is preserved, and it is possible that this belonged to another model of a house. At one end is the door, with a massive lintel, and at the other, high up in the wall, are two small windows. From Al-'Amrah. [35,505.]

11. Cast of a green slate ceremonial object, sculptured with hunting scenes, etc., in relief. Two large fragments of the original are exhibited in Table-Case D, 73.

WALL-CASE 283. The vessels in this Case are made of similar ware, but are either **all red or all black.**



Model of a house. From Al-'Amrah. [35,505.]

Among the black vases may be noted 35,350 and 35,352, which are imitations of black basalt vases, with suspension-handles; and among the red 30,936, of ovoid shape; 30,943, a spherical vase; 27,758, a bottle, with a short neck; 30,945, 30,948, flattened, bag-shaped vases; bowls of various sizes and shapes stand against the back of the Case. On the **floor of the Case** are five vases, **12–16**, made of unburnished, buff-coloured ware, with peculiar **wavy handles.** [30,897, etc.]

WALL-CASES 284, 285. 17. Small buff-coloured, burnished ware vase, of primitive shape, with twelve pierced projections or "lugs," and two perforations in the rim; the object of such perforations was to enable the lamp to be suspended by a network of cords like a modern church lamp. This is an interesting and probably unique

object [30,758]. **18.** Unique buff-coloured ware vase, which was originally provided with four small vases, arranged at equal intervals on the outside of the rim; two of these still remain. The outside of the vessel is decorated with a representation of a row of Barbary sheep, an animal which afterwards became the emblem of the god Khnemu. This animal has been wrongly identified with



[36,328.]

the KUDU, which it in no way resembles [37,274]. In this Case is a fine series of buff-coloured ware vases, some having suspension handles, decorated with red painted representations of **boats having cabins and banners,** and figures of **ostriches, antelopes,** and human beings. Wavy lines representing water, triangular figures representing mountains, and objects which are, apparently, intended to

represent palm trees, are also found upon these vases. The fringe-like lines depending from the body of the boat cannot be intended to represent oars, but probably indicate the water through which the boat is passing. Judging by the size of the cabins and the masts, the original boats were of small size, being, in fact, the prehistoric representative of the ordinary Nile boat. The pictures of these boats afford no proof whatever of the existence in predynastic Egypt of large sea-going galleys, with heavy banks of oars; the theory of the existence of such galleys was founded on the supposition that the fringe-like lines referred to above were intended to represent oars. Of special interest is the picture of a boat on vase **19**,



[32,639.]



[35,508.]

for here we have a boat with high bows and stern, and a large square sail hoisted on a short mast [35,324].

20. Unique buff-coloured ware vase, in the shape of a rectangular box, standing on four feet. The sides are decorated with figures of a boat, wavy lines to represent water, fish, antelopes, and S-shaped lines. [32,639.]

21. A group of cylindrical vases of buff and red-coloured ware, ornamented with simple linear designs in black or red, which are intended to represent basket-work, and scalloped or rope-work lines below the projecting rim. 35,508 is inscribed, in black ink, with the ka-name of a predynastic king of Upper Egypt, named KA; this is the oldest known Egyptian inscription in ink, and is one of

the most ancient examples of the Egyptian hieroglyphic system. [30,903, 22,185, etc.]

22. Portion of an unburnished, oblong, red-ware trough, originally supported on four feet; it is ornamented with a cross-hatched design painted in dark red. From Al-'Amrah. [35,504.]

23. Flattened, spherical bowl, with heavy suspension handles, made in imitation of stone bowls of the type exhibited in Wall-Cases 158, 159 in the Fourth Egyptian Room. [30,908.]

WALL-CASES 286–288. The following objects are of special interest:—

24. Fragment of a sepulchral stele of the lady **Mertes** . Ist dynasty. [35,020.]

25–32. An interesting series of small clay sealings for small wine-jars, stamped with the names of the kings **Āḥa, Khent** (*or*, **Tcher**), and **Merpeba (Ātchab)**, of the archaic period.



Bowl with painted circular ornaments. [30,908.]

33. Tall earthenware wine-jar, of the type already referred to, with its original seal cap of baked clay, stamped with the cylinder-seal of King **Ten**; on the front of the vase is incised the word *erp*  "wine." From Abydos. [27,737, 27,741.]

34–49. A valuable group of clay wine-jar sealings, stamped with the names of kings **Āha, Khent, Tcha, Semti, Merpeba, Sen,** and **Khā-sekhemui,** kings of the Ist and IInd dynasties. The royal names were impressed by means of a cylinder-seal, of the same character as those found in Babylonia, which was rolled over the clay whilst moist. [35,521, 35,522, 32,671, etc.]

50. Massive grey granite **boundary stone,** inscribed with the ka-name of King **Sekhem-ab Per-ab-sen,** in his capacity of King of Lower Egypt, who was under the special protection of the god Set. The inscription has been partially eroded by the desert sand. From Abydos. IInd dynasty. B.C. 3900–3800.  [35,597.]

51–53. Limestone sepulchral stelæ of the Ist dynasty, which were dedicated to the *kau* or "doubles" of deceased persons. **51** is inscribed **Ap,** "steward of the palace," *kherp hā* ; **52** was set up in memory of a dwarf called **Nefer** ; and **53** is inscribed "*Hetch ākhu*" . [35,017, 35,018, 35,021.]

54. Cylindrical ivory vase for holding unguents; it is interesting to note that the outside has been scraped, and an attempt made, apparently, to polish it. [32,145.]

55. Alabaster cylindrical vase, filled with the charred remains of some kind of food, which was intended for the sustenance of the *ka*, or double. From the tomb of **Khent,** at Abydos. [35,546.]

56, 57. Alabaster and stone vases from the tomb of **Khā-sekhemui,** a king of the IInd dynasty. [35,569, 35,570.]

58–64. Seven stone models of vases from the tomb of **Qā (Qebh),** the last king of the Ist dynasty. [32,677–32,683.]

65, 66. Two tall vases, without handles, and of irregular shape, of the period of the Ist dynasty. [27,746, 30,879.]

67–69. A group of three vases from the tomb of **Khent,** each bearing marks of the conflagration in which the tomb

33. Wine jar, with original seal cap. [27,737, 27,741.]

was destroyed; these vases, on account of their peculiar shape, have been thought to be of non-Egyptian origin, but there is no evidence in favour of this supposition, and a vase of similar shape, found in the tomb of **Sa-nekht**, a king of the IIIrd dynasty, may be seen in the Ashmolean Museum at Oxford. [35,547, 35,549, etc.]

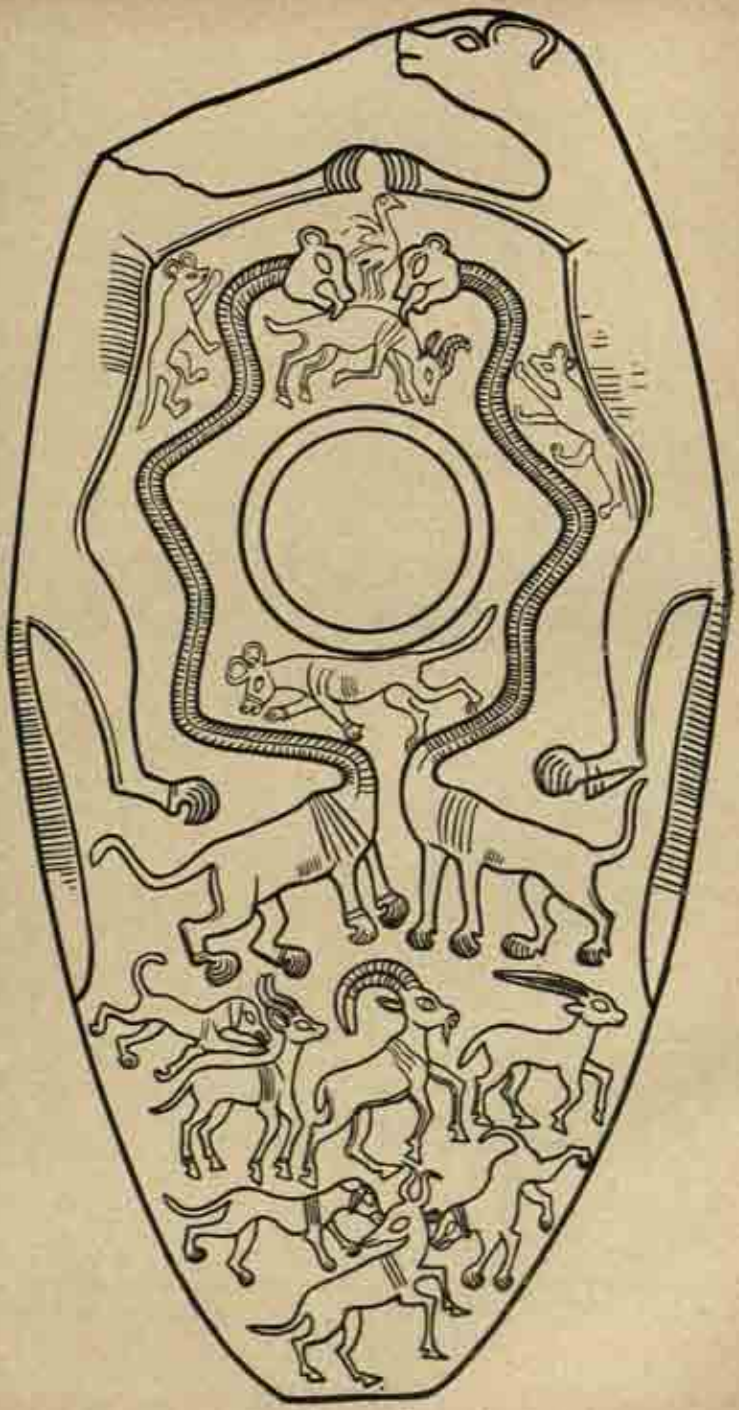
70. Portion of an earthenware object, supposed to have served as a hearth fender. Ist dynasty (?). From Abydos. [37,284.]

71, 72. Copper libation vase, with bent double spout, of a type persistent in all periods of Egyptian history; and a copper handleless bowl with cover. On the spout and one side of the vase are remains of the linen in which it was wrapped before it was placed in the tomb. These objects were found in the tomb of **Khā-sekhemui (Besh)** the first king of the IInd dynasty, at Abydos. In the reign of this king (B.C. 3900) the art of working copper had arrived at a high state of perfection. [35,571, 35,573.]

73, 74 (WALL-CASE 285) are casts of the obverse and reverse of a green slate ceremonial object which was found at Gabalên in Upper Egypt, and is now in the Ashmolean Museum at Oxford. The original is probably contemporary with the object 20,790 in Table-Case D, in the Sixth Egyptian Room.

The circular hollow in the centre of the **Obverse (73)** is placed between the grotesquely elongated necks of two animals (lions?) sculptured in high relief. In lower relief, grouped round the circular hollow, are hyenas, an antelope, and an ostrich, and the whole of the upper portion is enclosed by the figures of two jackals, or more probably hunting dogs, in high relief, each of which stands on his hind legs, and has his fore paws joined to those of the other animal. The space below the main design is occupied by a group of goats, antelopes, lions, and other animals. The **Reverse (74)** has likewise a jackal on each side, in high relief, and between them are the figures of a number of animals, among them being some fabulous monsters which the Egyptians believed to inhabit the desert. The animals that can be identified are depicted with great fidelity to nature, especially the giraffe, hyena, ibex, oryx, and gazelle. [35,715.]

75, 76. (WALL-CASE 286.) Plaster casts of the obverse and reverse of a large green slate ceremonial object which was found at Gabalên in Upper Egypt, and is now



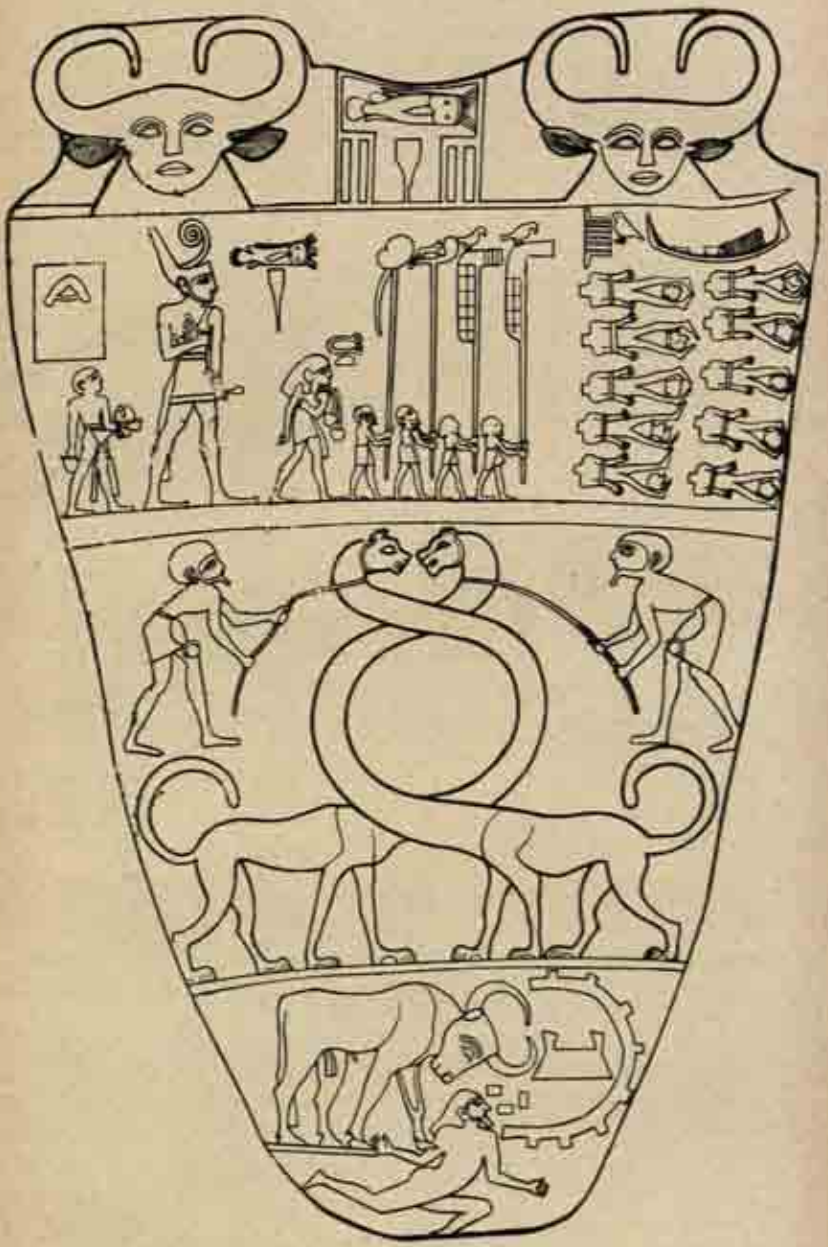
73. (Obverse.) [35,715.]



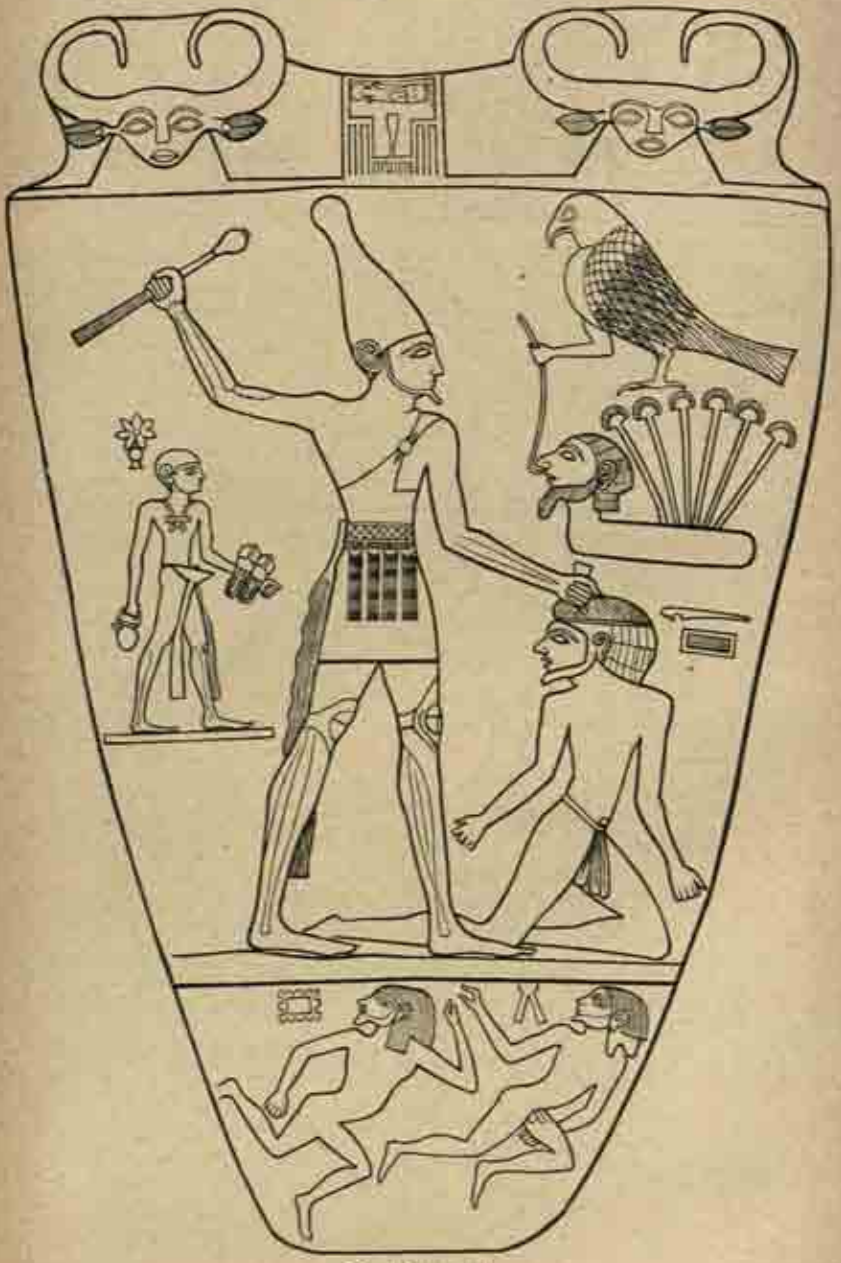
74 (Reverse.) [35.715.]

in the Egyptian Museum at Cairo. Many theories have been put forward to explain the use of these objects, but at present it is impossible to state definitely for what purpose they were made. This fact, however, in no way detracts from their archæological importance, which is very great, since the reliefs upon them illustrate in a remarkable manner not only the stage which Egyptian art had reached as early as the beginning of the Ist dynasty, but also supply important information about the manners and customs of the time when they were made. They also indicate the curiously fantastic ideas to which the Egyptian artist of this early period often gave expression. In the centre of **75 (Obverse)** is a circular hollow placed between the intertwined necks of two grotesque lions, which are held by means of ropes in the hands of two men, girded with loin cloths. Below the lions is a bull, which typifies the king breaking into a fortified place, and expelling one of its inhabitants, who is endeavouring to escape; this scene probably commemorates some royal victory. Above the lions is a representation of king **Nār-mer**, who wears the crown of the North , and is armed with mace and flail, followed by a retainer who carries his sandals and a vase, and preceded by a person in a long wig, whose name is **Thet**: the name of the sandal-bearer is **Un-ḥen** . In front of the royal party march four men, each carrying his nome-standard with the object symbolic of the nome; the first two symbols are hawks, the third is a jackal, and the fourth is the human placenta. This procession is advancing to inspect the decapitated bodies of ten of the king's enemies, who are lying on the ground with their heads between their feet; above are a few hieroglyphics of uncertain meaning. At the top is the ka-name of king Nār-mer, and on each side of it is a head of the cow-goddess Hathor.

The central scene of the **Reverse** (**76**) depicts king **Nār-mer**, accompanied by **Un-ḥen**, seizing a prisoner by the hair of his head, in order to dash out his brains with his mace. Above the prisoner is a symbolical scene of a hawk, representing the king, grasping a rope, one end of which is passed through the nose of a human head, which forms part of a curious compound hieroglyph that seems to mean "6,000 northerners." It is probable that this has



75. (Obverse.)

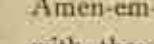


76. (Reverse.)

reference to the number of prisoners taken by a king in a war with the people of the Delta. Beneath the main scene two fleeing prisoners are depicted; over one is the sign for "fortress" , and over the other the sign for "protection" . The two Hathor heads and the ka-name are repeated at the top of the reverse. [35,714]

A large number of the earthernware vessels, and fragments of jars, bowls, saucers, etc., were presented by the Egypt Exploration Fund, and were excavated on the predynastic sites of Nakâdah, Tûkh, Al-'Amrah, Abydos, Gabalên (Hierakônpolis), etc.

WALL-CASES 249, 250. A representative collection of fine red-ware bowls, plates, saucers, **vase-stands**, vases, etc.; on the floor of Wall-Case 250 are:—Two censer-stands (?), a table, and a jar with strainer in the neck. On the stand on the floor of the Case is a series of vases inscribed in rude hieratic characters with the names of drugs, medicines, unguents, etc.; they probably belonged to an apothecary's store, and were found in a chamber near a tomb of the VIth dynasty. From Aswân. **IVth to VIth dynasty. Wall-Cases 250, 251. 1.** A small group of vases of the **XIth dynasty. 2.** A miscellaneous collection of red- and buff-ware jars, vases, bottles, etc., of the **XIIth dynasty. 3.** A group of red, white-spotted red, and buff vessels of the **XIIth-XVIIIth dynasty** (B.C. 2300–1600). On the floor of the Case is a large vase containing some substance over the mouth of which is a linen covering with a small seal. This impression was made by a scarab inscribed with three signs for "good luck" , and an object with spirals [38,007]. Presented by F. G. Hilton Price, Esq., 1903. **Wall-Case 252. 1.** A series of vases and **black-ware bottles,** some of which are polished, ornamented with incised designs filled with lime; among these may be noted 17,046 (a hawk-shaped bottle) and 4809, 30,456. All these belong to the **Hyksos Period,** about **B.C. 1600. 2.** A group of vessels in red- and buff-ware; early **XVIIIth dynasty,** about **B.C. 1600. 3.** A group of fine polished red-ware vessels, middle **XVIIIth dynasty,** about **B.C. 1500-1400.** The most interesting of these are:—A pair of red-ware vases, with pointed covers, decorated with black bands [50,747, 50,748]; a jug decorated with black bands [21,950]; a vase with pointed base [36,013];

three-handled vase inscribed in black ink with the name Åmen-em-Uåa  [38,432]; and a jar with three short lines of hieratic writing [51,114]. **4.** A group of funerary pottery vessels painted to imitate variegated glass and stone; 4875 was inscribed with the name of a watchman of the temple of Åmen-Rā at Thebes; large red-ware bottle, height 20 in. [51,097]. **Wall-Case 253. 1.** A group of bottles, jugs, vases, etc., decorated with dark-coloured bands and linear designs. XVIIIth dynasty, about B.C. 1500–1400. On the main shelf are fragments of two handles of jars stamped with the name of the temple of Åmen-hetep IV at Åakhut-en-Åten (Tall al-'Amārnah) [23,332, 38,431]. **2.** A group of dark-coloured ware unguent bottles: 4929 still contains unguent and has the original clay stopping. Good examples of pairs of bottles joined by a single handle are 4823–6. **3.** A group of burnished or polished red-ware vases, flasks, bottles, etc.; of special interest are:—Four flasks, of Syrian origin (?) [5174–6, 36,407]; two vases with spouts and necks in the form of human heads [29,936, 29,937]; two vases in the form of **dwarfs** [29,934, 29,935]; vase in the form of a seated man [24,653]; vase in the form of a standing woman playing a guitar [5114]; vases in the form of **seated women carrying their babes** under their arms [24,652, 54,694]; vase in the form of a **wine-skin,** inscribed with the name of Sanni [5117]. On the floor of the case is a **mud stopper** of an amphora stamped with the prenomen of Åmen-hetep III, , and the title , "of many horses," *i.e.*, "much cavalry" (?) [38,438]; and a vase with a spout in the form of a bird's head, and decorated with a design of painted ornaments and rings. On the front are Utchats  and , with human hands and arms, and a cross-bar with ends terminating in lotus buds. On the sides are eight-starred rosettes painted in red and black, and at the back are an Utchat, a Tet, and palm branches, symbolic of millions of years [4860].



WALL-CASE 254. 1. A fine series of **false-necked vases,** commonly called **Bügelkannen,** or "pseudamphoræ." These vases are of the well-known Mycenæan



[29,934.] [5114.] [24,653.] [4908.] [5161.] [29,936.] [5175.] [30,724.] [5117.] [27,384.] [24,652.]

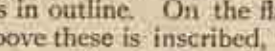
A group of Vases, Bottles, etc., in polished red-ware.

[See page 258.]

PLATE VII.

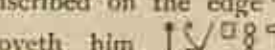
type, and were imported into Egypt from Greece. **22,821** is of special interest, for it was found in the tomb of a grandson of Pi-netchem, king of Egypt, about B.C. 1050. XVIIIth and XIXth dynasties. **2.** A group of vases and funerary vessels, some coloured, for holding unguents, etc. Worthy of note are:—A group of four jars, inscribed with the names of the substances which they contained; each vase has the original mud cover on it, and on one of them is a portion of the linen with which it was tied up [4948–4951], and a group of small terra-cotta vases inscribed in hieratic; portion of red-ware vase inscribed with the name of Ḥu-Amen, , a royal fan-bearer [4952].

On the floor of the case are: A wine jar inscribed with the name of **Seti-Mer-en Ptaḥ** (XIXth dynasty) [4947]; red-ware vase with ornaments, painted blue, in relief. On the upper half is the figure of the god of millions of years , with Utchats, and the symbol of life ☥ hanging from each arm [47,380, 47,381]; red-ware vase on the upper part of the outside of which is painted a scene with lotus flowers and plants growing in water, two *rekhit* birds , etc. [5282]. **Wall-Case 255.** A small collection of red pottery belonging to the XXIst and XXIInd dynasties; two small pots are inscribed in hieratic with the names of the substances which they once held [23,325, 23,326]. About B.C. 1050-950. On the shelf immediately above the floor of the case is a series of red terra-cotta bowls decorated with the figures of gods: bowl with figure of Osiris standing on Maāt and four serpents [5138]. Similar bowl, with figure of Osiris [5139]. Similar bowl, with figure of Ur-ḥekau [5142]. Similar bowl with figure of Amen-Rā, king of the gods [5141]. Similar bowls, with figures of two deities standing in a boat floating on the celestial Nile [5135, 5140]. Similar bowls, with figures of ten gods and goddesses painted on each in white outline [5136, 5137]. On the floor of the case is a red-ware bowl incised with a scene representing a "divine father" kneeling in adoration before Osiris, lord of eternity [29,679]. **Wall-Cases 255–257.** A large collection of pots, bowls, jugs, bottles, flasks, saucers, etc., of the XXVIth dynasty, about B.C. 600. The most interesting of these are:—**1.** Flat vase, with neck in the form of a lotus flower, with seated apes at each side; on the edge is inscribed the wish

that Ptaḥ, Sekhmet, Nefer-Temu, and Neith may "open a happy year," *i.e.*, give a "**Happy New Year**" to the owner of the vase [4767]. **2.** Vase of similar shape, ornamented on one side with a figure of the cow of Hathor and lotus flowers in outline. On the flat edge is a series of rosettes, and above these is inscribed, "May Isis open a happy year for its owner," and "May Åmen-Rā open a happy year for its owner."  [24,651]. **3.** Vase of similar shape inscribed on the flat edge, "May Ptaḥ open a happy year for its owner" [4768]. **4.** Small vase, of similar shape, with an inscription for the New Year [32,592]. **5.** Neck of a large two-handled wine-jar, with plaster sealing stamped with the prenomen of **Amāsis II**, king of Egypt, about B.C. 572 [22,356]. **6.** Portion of a plaster sealing of a wine jar stamped with the name of King **Psammetichus**  [23,791].

7. Vase decorated with a covering of blue-glazed porcelain bugle-beads [38,433]. **8, 9.** Two small terra-cotta jugs or bottles painted with designs in black, and black and red, upon a light background [29,207, 29,208]. **10.** A group of jugs with grotesque faces of the god **Bes**, and human hands and arms in relief [5095, 52,876, etc.]. **11.** On the floor of the case are some vases with inscriptions in demotic [5277, etc.].

WALL-CASES 258–260. A large and miscellaneous group of earthenware vessels belonging chiefly to the Ptolemaic Period. The most interesting are three large three-handled **funerary urns**, decorated with floral and geometrical patterns [5283, 35,991, 35,995]. From Alexandria. Two earthenware jars decorated with figures of the god Bes in relief [14,957, 5091].

WALL-CASES 260–263. A collection of red, black, buff, and yellow **pottery of the Roman Period.** The most interesting are:—**1.** Black-ware two-handled flat vase, inscribed on the edge "Ptaḥ doeth good to the son who loveth him  [32,049]. **2, 3.** Two black-ware vases, ornamented with rosettes, bands, etc. [30,445, 36,032]. **4.** Black-ware bottle in the form of a **hedgehog** [15,475]. **5–8.** Black-ware bottles in the form of heads of Bes, a man, an ape, and a horseman [15,480, 15,476, etc.]. **9.** Red-ware vase in the form of a

man's head [26,820]. **10–14.** Vessels in the forms of birds, an animal, and a basket [5115, 38,436, etc.]. **15.** Vessel in the form of a wine skin [49,590]. **16.** Seal from wine-jar [20,917]. **17.** Red-ware vase-stand [22,238]. **18, 19.** Two red-ware platters, decorated with vegetable pods and a fish [36,035, 36,036].

WALL-CASE 264. Nubian pottery. **1.** Consisting chiefly of red-ware bowls painted black inside. The outsides are decorated with series of incised linear patterns characteristically African, and symbols, *e.g.*,  [51,676, 51,243, 51,631]. See also the pottery on the floor of **Wall-Cases 261–264.** **2. Nubian pottery** of the **XIIth dynasty** found in Egypt. Some of the bowls are decorated with incised patterns and linear designs [30,980, 30,981, 51,112]. **3.** A series of bottles, bowls, saucers, etc., which may be described as **Ethiopian Pottery.** Of interest are the curious vessels, which appear to be **drinking cups,** made of red-ware, and decorated with linear designs painted in white slip [49,405, 49,406, 49,407]. The remarkable specimen of this class of object [49,409] bears the mark (PI) painted in black and white.

WALL-CASES 265–267. A large and varied collection of **Meroïtic Pottery** of the Roman Period and later. Of special interest are:—**1.** Flat two-handled **bottle,** with perforated circular body [51,477]. **2–4.** Three **bottles** with patterns painted on their sides [51,677, 51,643, 51,459]. **5.** Bottle, two-handled, with spout, like the modern Arab *ibrik* [49,715]. **6.** Red-ware **strainer,** 14 in. high, shaped like an alabastron [51,645]. **7.** Red-ware bottle-shaped **strainer** [51,644]. On the middle shelves is a fine series of delicate ware **wine-cups,** many of them (*e.g.*, 51,480, 51,449) decorated with well-drawn designs in colours. In some of them the Egyptian sign for **life,** ☥, appears [51,627, 51,479]; on others are the **lotus** with buds [51,621], **birds** (vultures?) [51,460], and the **gryphon,** painted red [51,615]. Examples of drinking cups with impressed patterns are 51,469 and 51,628. On the floor of **Wall-Cases 265–267** are grouped several large red-ware bottles and wine-jars, with coloured drawings of birds and flowers, etc.

Round the outside of 51,095 is painted a procession of animals.

WALL-CASES 267, 268. Coptic Pottery. 1. A collection of two-handled bottles, vases, bowls, etc. IIIrd

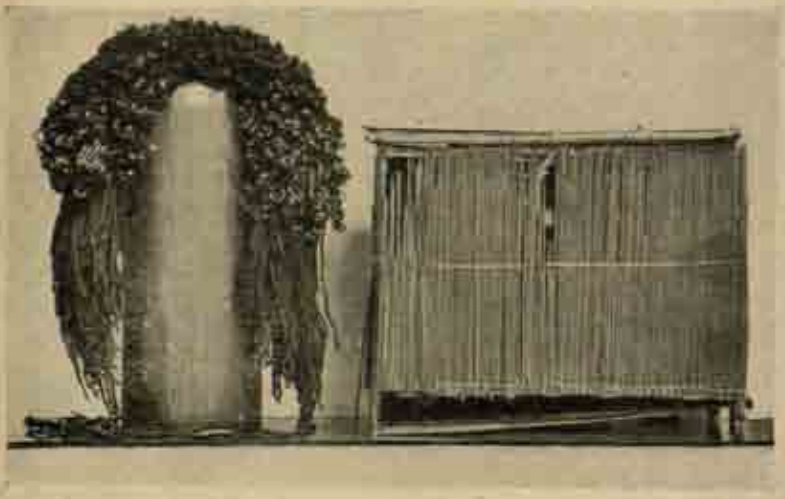


Fig. 1. Fig. 3. Fig. 2.

Bronze Mirror and Tubes for Eye-Paint.

to VIIIth century. Of interest are the **lamp** on a terra-cotta stand [53,901], the lamp with a Coptic cross ☩ in relief [53,902], the **stamp** with three Divine Figures [22,324], and the plaster jar-sealings from monasteries [38,440, 38,441, etc.]. On the floor of Wall-Case 268 are

two large red-ware pots with Coptic inscriptions written around them [32,617, 36,501]. **2.** A group of terra-cotta **Coptic lamps** decorated with crosses in relief and bearing upon them the names of saints, *e.g.*, **ΑΒΒΑ ΠΩΜΩ** [51,768]. **3.** A group of terra-cotta **holy oil flasks** from the shrine of Saint Mena (Minas) at Bu Mina, situated about half-way between Alexandria and the Natron Valley. They were used for holding oil which had been blessed, either by contact with the relics of the saint, or by a blessing pronounced by the abbot of the time, and they were suspended by strings. Mena appears to have been born at Mareotis, and he suffered martyrdom under the



1. 2.

1. Wig in which the hair plaits have been padded with sheep's wool.
2. Wig-box.

Emperor Galerius at Alexandria; before he died he begged that his body after death might be placed on a camel, and that the animal might be turned loose into the desert. This was duly done, but his body was found by miraculous means, and was buried near Alexandria. In commemoration of these things the greater number of these flasks have figures of the saint and a camel, or camels, upon them, in relief; a halo encircles the saint's head, and his hands are raised in benediction. Many of the bottles are inscribed in Greek **ΕΥΛΟΓΙΑ ΤΟΥ ΑΓΙΟΥ ΜΗΝΑ**, or simply

ΤΟΥ ΑΓΙΟΥ ΜΗΝΑ, or **Ο ΑΓΙΟC ΜΗΝΑC**. The most characteristic examples of the flasks of Mâr Mînâ are 40 and 41; 42 is of interest, for whilst the figure of the saint is wanting, the familiar Greek inscription is given within a circular ornamental border [17,083, etc.].

WALL-CASES 269–272. On the top shelf is a series of fragments of painted sculpture and stelæ, chiefly of the XVIIIth and XIXth dynasties. On the lower shelves are arranged large typical collections of **toilet objects**, including **razors, tubes and pots for stibium**, or eye-paint (*kohl*), **combs, hair-tweezers**, handles of **fans**, etc., of various

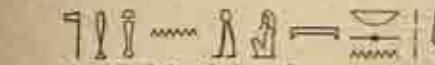


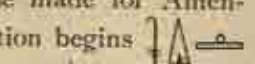
[32,240.] [4740.] [32,598.] [36,343.] [4886.]

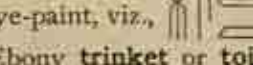
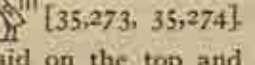
A group of Vessels to illustrate the use of variegated stone, painted wood, and coloured glass for sepulchral vessels.

periods, chiefly from the XVIIIth dynasty to the Coptic Period, *i.e.*, from B.C. 1600 to A.D. 500.

The most interesting objects among these groups are:— **1.** A **wig**, probably intended for a lady of high rank; found at Thebes [2560]. On the floor of the case is the **reed box** in which the wig was found [2561]. **2.** A series of wood and earthenware **models of** sepulchral vases or **unguent jars**, painted to resemble variegated glass, rare stones, etc., B.C. 1700–1000. The most interesting are:— **1–3.** Models made for the "high priest of Anher Nebseni"

 [30,454, 30,455, 32,599].

4. Model of jug for unguents [35,276]. **5.** Model of an unguent vase of the singing woman Ta-usert  [32,598]. **6.** Painted model of a vase made for Amenhetep, an officer of Amen; the inscription begins  [9528]. **7.** Model of a vase of the lady Sat-Amen [35,271]. **8.** Painted stone model of a vase of Pai, a scribe of Amen [9526]. **9.** Gilded model of a vase inscribed with the prenomen of **Rameses II**  [35,275].

10, 11. Gilded models of eye-paint jars inscribed with the nomen and prenomen of **Rameses II**, and the names of the eye-paint, viz.,  and  [35,273, 35,274].

12. Ebony **trinket** or **toilet box**, inlaid on the top and sides with rectangular designs of plaques of blue-glazed porcelain and ivory, stained red; the edges of the cover and the legs are ornamented with small squares of ivory, and the buttons round which the fastening of papyrus cord was tied are stained red. XIXth dynasty [5897]. **13.** Wooden cover of a box carved with lotus birds, and flowers, and the figures of two calves skipping [5981]. **14.** Box in the form of two animals, horses or giraffes (?) [18,161]. **15.** Fragment of a wooden toilet box which belonged to Nefert-âri (?) [55,201]. **16.** Wooden **toilet box** which belonged to Tutu, the wife of the scribe Ani. When found the cover was tied on to the box with strands of papyrus and sealed with a clay seal. The inside is divided into four compartments by wooden divisions, which are ornamented with red wood and ebony. In these are:—

(i.) Terra-cotta vase containing an unguent of some kind for rubbing over the body.

(ii.) Two alabaster vases containing unguents.

(iii.) A piece of pumice stone for rubbing the body.

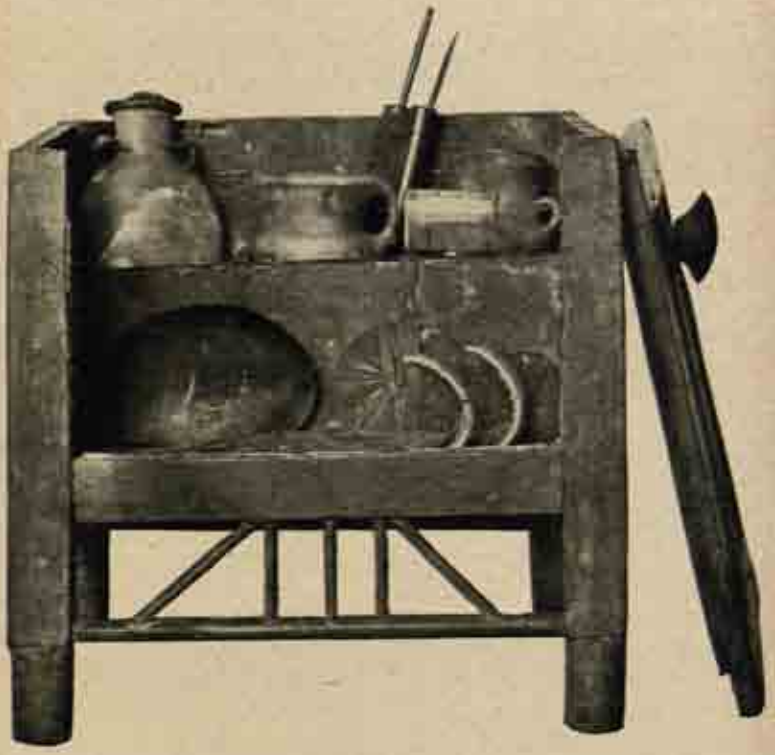
(iv.) A double stibium tube bound with leather and provided with two stibium sticks, one wooden and the other ivory. One tube contained the powder which was to be smeared on the eyes during the inundation, and the other a medicinal paste or powder to be used in hot weather when the air was filled with sand and dust.

(v.) An ivory comb, with carved back.

(vi.) A bronze "shell" whereon to mix the unguents. The hollow is intended for the finger or thumb.

(vii.) A pair of gazelle skin sandals, with turned up toes; the outer skin has been stained a pink colour.

(viii.) Three red cushions for the elbows. A rare and interesting group of objects. XVIIIth dynasty. From Thebes. [24,708.]

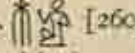


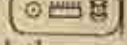
Toilet Box containing vases of unguents, stibium, or eye-paint, a comb, bronze "shell" on which to mix unguents, cushions, and a pair of sandals. [24,708.]

17. Portion of a **box** which was made for an official of Pepi I. VIth dynasty [5910]. **18.** Portion of an inscribed wooden object which was made for a priest called Âmen-sa [38,550]. **19.** Wooden **box**, with portion of a lid with a long hinge [5906]. **20.** Rectangular case made of papyrus leaves and stalks [5918]. **21–24.** Semicircular

case or box, with carved designs inlaid with white paint, and portions of other cases similar in shape, inlaid with bone leaves [5921, etc.]. **25.** Portion of a wooden and ivory box, ornamented with a design of lotus flowers painted in red and green [38,283]. **26–29.** Wooden figures which formed the ornamentation of the sides of a funeral chest [23,178, etc.]. **30.** Part of the fastening of a funeral chest, inscribed with the prenomen of **Âmen-ḥetep III** [38,282]. **31–33.** Wooden unguent boxes, ornamented with incised floral designs. Very fine work [5921, etc.]. **34.** Circular box, with unguent [5923]. **35.** Wooden box in the form of a hippopotamus [22,825]. **36.** Painted funeral chest, with four compartments, and two baskets [21,818]. **37.** Wooden funeral chest, with a dedicatory inscription to Osiris [5907]. **38.** Portion of a box inlaid with plaques and flowers in light and dark blue porcelain [38,252]. **39.** Portion of a box made for the scribe Tehuti-ḥetep [30,801]. **40.** Portion of a box made in the form of two animals [30,800]. **41.** Ebony and acacia wood box, with ivory fastenings painted pink [23,057]. **42.** Model of a sepulchral box inlaid with a chequer pattern in ivory, ebony, and acacia wood [20,784]. **43.** Hard wood toilet box, of which the cover is surmounted by a woman-headed sphinx, and the sides are ornamented with delicately cut figures of gods in relief. The inside is in the form of a cartouche. Ptolemaic Period [29,598]. **44.** Wooden box in the form of a duck [29,367]. **45.** Wooden box, veneered with ivory, and ornamented with ivory panels, on which are cut figures of gods and goddesses, birds, flowers, etc. Several of the designs are painted. A rare and fine example of late Roman funeral chests [5555]. **46.** Wooden box, with rounded cover, ornamented with bands of ivory incised with annules [5901]. **47.** Rectangular toilet box ornamented with incised lines and annules. From the Fayyûm. Early Coptic Period [37,349]. [See Coptic Room, Wall-Case 2.] **48, 49.** Handles of fans, or fly-flappers [5509, 5510]. **50.** Portion of the handle of a fan inscribed with the name of **Nebseni,** the inspector of the goldsmiths of Âmen . XVIIIth dynasty [37,172].

Among the **tubes and pots for eye-paint** the following are of interest:—**51.** Porcelain tube inscribed with the names of **Âmen-ḥetep III** and **Queen Ti,** B.C. 1450 [27,236]. **52, 53.** Porcelain tubes inscribed with the names

of **King Tutānkh-Amen** and **Queen Ānkh-sen-Amen**, B.C. 1400 [2573, 27,376]. **54.** Variegated glass tube in the form of a lotus column (see page 263), with needle [2589]. **55.** Marble stibium pot inscribed with the name of Paâtenu (?)  [37,192]. **56.** Hæmatite stibium pot, the upper part of which is plated with gold [32,151]. **57.** Stibium pot, with cover, on four-legged stand [29,931]. **58.** Opaque blue glass stibium pot, with cover, edged with gold. XVIIIth dynasty [24,391]. **59.** Green-glazed steatite stibium pot, with hollow-work side, on four-legged stand [37,234]. **60.** Stibium tube, in the form of a man, made of lapis-lazuli and gold; the bone needle is ornamented with a gold band, on which is the emblem of "life" in relief [30,481]. **61.** Ivory stibium tube in the form of **Bes** [2571]. **62.** Bone stibium tube ornamented with annules and zig-zag patterns [6181]. **63. Reed stibium tube**, with needle, and leather case in which it was carried [12,539]. **64.** Green-glazed steatite ape holding a stibium tube [21,895]. **65.** Steatite stibium pot, with **two tubes** [30,052]. **66.** Wooden stibium pot, with two tubes, double cover, and needle [2597]. **67. Obsidian stibium pot**, with **two tubes**, and ornamented with a figure of Bes in relief [2599]. **68.** Ivory stibium pot and needle (see page 263), with two tubes in the shape of lotus columns [22,839]. **69.** Wooden stibium pot, with two tubes, inscribed with the names of **Amen-hetep III** and **Queen Ti** [37,202]. **70.** Bone stibium tubes ornamented with female figures in relief [30,464]. **71.** Terra-cotta stibium pot in the form of the **triple crown**, with **three tubes**; the needle is surmounted by a figure of the hawk of Horus [2612]. **72.** Green-glazed steatite stibium pot, with **four tubes**, inscribed with the signs for "life, good luck, stability" , and the name of its owner, the scribe Âāḥ-mes  [2606]. **73.** Stibium case made of wood inlaid with ivory, with four tubes [18,176]. **74.** Stone stibium pot, with four tubes [37,191]. **75.** Wooden stibium case, with **four tubes**, three of which held kinds of eye-paint which were suitable for particular seasons of the year. One tube held the eye-paint for use in the spring, another held that for use in the summer, and a third held that for use in the period of the Inundation; a fourth tube

held a kind which is said to be "good" for every day . This case was made for the scribe Aāh-mes [27,196]. **76.** Stibium case, with four tubes; inscribed with the name of **Amen-mes**  [2609]. **77.** Stibium case in the form of a hippopotamus, with four tubes [27,371]. **78.** Wooden **comb** ornamented with the figure of a horse [21,893]. **79.** Wooden comb with the back in the form of an animal [2678]. **80.** Wooden **double comb,** having teeth of two sizes, with a figure of a dog in the handle in hollow-work [25,260]. **81.** Similar comb, but of larger size, with a figure of a camel in the handle in hollow-work [26,683]. **82–91.** A group of **wooden combs,** some having **teeth of two sizes** [2681, etc.]. **92. Bronze comb** [24,633]. **93.** Handle of a bone comb, with the figure of a goose [20,993]. **94.** Bone comb, with ornamental handle [18,666]. **95.** Bronze **razor** (?), with handle in the form of an oryx [20,761]. **96.** Bronze razor (?), with handle in the form of a man riding a horse [36,314]. **97–102.** A group of bronze razors, one of which (**97**) is inscribed with the prenomen of Thothmes III  [17,087, etc.]. Among the razors may be noted the rare instrument which is formed of a deep flat blade, with projecting "toe," riveted on to a copper back [53,896]. Presented by the Earl of Carnarvon, 1914. **103.** Pair of bronze **forceps,** with ends in the form of fishes. With them is the **wooden last** by which they were kept in shape [37,206]. **104–108.** Bronze and iron **tweezers** [37,215, etc.]. **109.** Bronze implement, with pointed ends, and case for the same [20,776].

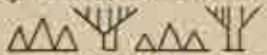
On the large shelf in **Wall-Case 271** is a collection of painted **porcelain bottles inscribed in Chinese characters,** with short extracts from the writings of poets; they appear to have been used for scent, unguent of some kind, or snuff, and were not found in the ancient tombs of Egypt, as was once supposed, but among the ruins of buildings and graves along the old caravan route from the Red Sea to Kanâ on the Nile, which passes through the valley now known as Wâdi Hammâmât. It was formerly thought that some of these bottles dated from the XVIIIth dynasty, but the late Sir Wollaston Franks, K.C.B., was able to show that the kind of porcelain of which they are made was not known

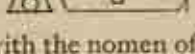
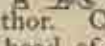
before the XIIIth century of our era, and it is now tolerably certain that they were brought from China by the Arab traders, who travelled between China and India and Western Africa, in the XVth, or even XVIth century.

110. Porcelain bottle inscribed in Chinese with the words, "Only in the midst of this mountain" (or, "Alone in this mountain"), which are taken from a poem by Kea Taou, who flourished from A.D. 831–887. This bottle was found at Nimrûd on the Tigris [93,098]. **111, 112.** Porcelain bottles inscribed in Chinese with the words, "The opening flowers have opened in another year," which are taken from a poem by Ying-wuh, who flourished from A.D. 702–795[1] [24,695, 35,444]. **113.** Porcelain bottle inscribed in Chinese, "The clear moon shines amidst the firs" [and the sap becomes amber in a thousand years]; the author of these words was Wang Wei, who flourished in the first half of the VIIIth century of our era [37,239]. **114–117.** Porcelain bottles with Chinese inscriptions, which have not yet been deciphered [35,443, etc.].

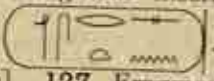
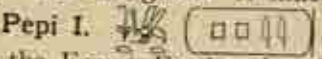
On the small shelves in the middle of the case, mounted on boards, is a collection of bronze, ivory, and wood **hair pins and studs,** and **needles for stibium pots** and tubes.

118. Dark variegated semi-transparent stone and **amulet.** [29,417.]

119. Ivory **anklet** decorated with lotus flowers cut in outline, etc.  [29,664.]

On the floor of **Wall-Cases 270–272** are:—**120.** Bronze figure of Hep or Hâpi, the **Nile-god,** bearing a table of offerings made for **Amasis II,** and engraved with his prenomen  [48,661]. **121.** Similar figure engraved with the nomen of the king  [48,660]. **122.** Fragment of architectural ornament engraved with the cartouches of **Rameses III** [11,753]. **123.** Base of a limestone statue made for Hami , the judge, inscribed with a prayer to Hathor. On the lower side is sculptured, in low relief, the head of a man

[1] On the inscriptions on Chinese bottles of this class, see *Transactions of the China Branch of the Royal Asiatic Society*, Part III, 1851–52, Hongkong, 1853, p. 45 ff.

[8495]. **124, 125.** Fragments of a pillar with circular plaques inlaid; from Tall al-Yahûdiyah [38,273, 38,274]. **126.** Granite fragment inscribed with the cartouche of "Usertsen" . Presented by Mrs. Hawker, 1900 [33,889]. **127.** Fragment of limestone slab with the cartouche of **Pepi I.** . From Abydos. Presented by the Egypt Exploration Fund, 1903. VIth dynasty [38,071]. **128.** Bronze plate inscribed with the cartouche of **Amen-hetep III.** . Presented



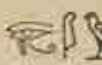
Bronze hypocephalus of Tche-her. [37,330.] From Abydos. XXXth dynasty.

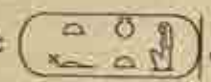


Painted linen hypocephalus, inscribed with part of the CLXIInd Chapter of the Book of the Dead. [37,909.] XXXth dynasty.

by F. G. Hilton Price, Esq. [41,643]. **129.** Painted black wooden rectangular box with cover, containing portions of birds and animals which were intended to serve as **food for Thothmes III** on his journey to the Other World. Found in the tomb of the king in Bîbân al-Mulûk at Thebes [51,812].

WALL-CASE 273. Shelf 1. An interesting group of **amulets** which were **placed in coffins under the heads of mummies,** and for this reason are called *hypocephali.* The hypocephalus is usually made of layers of linen, fastened together by gum on plaster, and is circular in form, symbolizing the pupil of the Utchat or Eye of Rā; it is slightly concave, in order that it may fit more readily

the back of the head of the deceased. The vignettes usually consist of figures of the gods, the boats of the sun, boats wherein are hawks, figures of the Children of Horus, etc. In the centre is a Ram-god, with four rams' heads, wearing the Atef crown, who is being adored by apes; he symbolizes both Rā and Osiris, and is the type of the Ram, who was the chief god of the city of Mendes. His worship was almost universal in the late period. The texts on the hypocephalus are usually extracts from the CLXIInd chapter of the Book of the Dead, which was entitled "The chapter of making heat to be under the head of the "deceased." In the Rubric to the chapter the deceased is made to pray, "O Amen, O Amen, who art in heaven, turn "thy face upon the dead body of thy son, and make him "sound and strong in the Underworld." If the chapter were written on new papyrus, and then placed under the head of the mummy, it was believed that "abundant "warmth would be in him throughout, even like that which "was in him when he was upon earth." Of special interest is 37,330, which is made of bronze; it was made for the "divine father" **Tche-her** , the son of Utchat-Shu . (Table-Case G, 67.) XXXth dynasty. From Abydos. Presented by the Egypt Exploration Fund, 1902. **Shelf 2.** Fragments of architectural ornaments and votive stelæ, with figures of the **Cow-goddess** Hathor [27,610, 27,611]. **Shelf 3.** Models of capitals of pillars [37,900, 36,128], and sculptor's model sculptured with a figure of Cleopatra in high relief [14,371]. **Shelves 4 and 5.** Portions of figures of men and women, chiefly in limestone, of the Greek and Roman Period. **Shelf 6.** A group of figures of Sarapis, Jupiter Ammon, Venus Anadyomene, Bacchus, Harpokrates, etc., in blue- and green-glazed porcelain, chiefly of the Roman Period. On the floor of **Wall-Case 273** are the following:—Inscriptions of **Rameses IX and X** [5620, 5621]; seated figure of a Roman emperor (?) hawk-headed [51,100]; head from a similar figure in marble [55,202]; **bronze binding of a door** [51,060]; a collection of nine **bronze keys** [2464, 2467, etc.]; bronze **door bolt** with a lion's head; presented by Prof. Petrie [16,038]; bronze **pivot-case** for the upper part of a large door in the temple at Thebes built by the Nubian rulers in the VIIIth century B.C. On one side are the cartouches of **Queen**

Tefnut , the high priestess **Shep-en-Upt, Piānkh** (?)  and **Amen-ârṭas** [36,301]. A similar **pivot-case** bearing the cartouche of Amenârṭas, and mentioning **Basamut**  [51,059].

WALL-CASES 273–279. On the back of the Cases hang:— **1** and **2.** Two painted cartonnage **shrouds** made for mummies in the Roman Period. 26,273 was made for Pakhôns. See the mummy label 21, in Table-Case K, in this room. **3.** Portion of a linen shroud decorated with figures of a spearman and a bowman, and elaborate borders in black and red. From Akhmîm (Panopolis) Vth or VIth century [43,049]. **4.** Large and handsome linen **bier-cloth** or winding sheet, in two portions, embroidered in coloured wools, with a frieze of cherubs holding collars or necklaces, baskets of flowers, fruit, etc. In the centre two cherubs are supporting a crown, within which is worked the cross (Coptic form), and the rest of the cloth is ornamented with birds, vases of fruit and flowers, rosettes, diamond-shaped ornaments, etc. This rare piece of work, which is probably the only complete example in Europe, was found wrapped round the body of a Copt buried on a board in a shallow grave at Akhmîm, the ancient Apu, or Panopolis, in Upper Egypt, which was famous for its linen weaving as far back as the XVIIIth dynasty, and where most of the linen used for funeral purposes was made. Third or fourth century [29,771]. **5.** Fragments of woolwork. Two winged figures (Erotes) in a boat, human heads in medallions at the corners, and floral border. About A.D. 400. From Akhmîm [20,717]. Presented by the late Rev. G. J. Chester, B.A., 1887.

On the middle shelves running the whole length of **Wall-Cases 273–279** are arranged:—

Shelf 1. Groups of bronze figures of **Egyptian and Greek gods and Heroes** of the Græco-Roman Period. The most interesting are:—**1.** Bust of a queen wearing tiara, necklace and pectoral [36,050]. **2.** Draped figure of an emperor or philosopher [36,049]. **3.** Upper part of a figure of **Aphrodite**, A.D. 200 [12,272]. **4.** Bust of **Diana**, or **Luna** [36,068]. **5.** Bust of a monarch [36,067]. **6.** Head of **Herakles** [36,066]. **7.** Head of **Zeus Sarapis** [24,768].

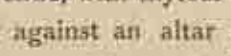
8. Emblema in the shape of a bust of **Sarapis** [12,271]. **9.** Aphrodite, wearing the disk, plumes, and horns of Isis, and holding a mirror in her left hand [32,584]. **10.** Bronze figure of Aphrodite. The eyes are of silver inlaid [36,075]. **11.** Lamp, in the form of Eros holding a wine skin. From Alexandria [36,071]. **12.** Figure of **Harpokrates** holding a cornucopia [36,077]. **13.** Massive bronze figure of Horus attired as a Roman soldier [36,062]. **14.** Cock-headed **Gnostic figure**, arrayed in Roman military attire. Presented by Maj.-General A. W. N. Meyrick, 1878 [36,052]. **15.** Bronze figure of **Canopus**, emblem of **Osiris-Sarapis**, wearing the disk and plumes of the Atef crown, and pectoral [26,264]. **16.** Bronze figure of the god I-em-hetep (**Imouth Asklēpios**) [579]. **17.** Weight from a steelyard, in the form of a bust of a man wearing a helmet surmounted by a disk and a cluster of lotus flowers [36,055]. **18.** Bronze figure of the god Bes [36,060]. **19.** Bronze figure of the god Āmen-Rā, wearing disk and plumes, and holding the emblem of life in his left hand. Round his neck is a necklace, with a pendent pectoral, and on his right wrist is a bracelet [27,356]. **20.** Kneeling figure of a man holding an altar before him. The wings at the back show that it formed an ornamental support for some object like a box [37,642]. **21.** Portion of a handle of a swinging lamp [38,530]. **22.** Deep bronze collar, inscribed with three ovals containing figures of gods, and three lines of hieroglyphs [38,528]. **23.** Bronze model of a fire altar [38,541]. **24.** Bronze jug ornamented with a human head wearing a tiara [38,520]. **25.** Bronze figure of **Ptolemy Alexander**, having the symbols of the genius of Alexandria. From Alexandria [38,442]. **26.** Bronze figure of **Cleopatra Selene**, having the symbols of the goddess **Fortuna**. From Alexandria [38,443]. **27. Bronze weight** of the Coptic Period (3 lbs. 2·25 oz. Troy) [6193]. **28.** Bronze weight of the Coptic Period (2 lbs. 7·25 oz. Troy) [6192].

Shelf 2. A group of steatite **votive patera** ornamented with figures of **Harpokrates** riding a goose, **Osiris, Khnemu, Sati** and **Anuqet, Sarapis, Isis, Cupids** and other deities in relief, and floral patterns in outline. Roman Period [38,511–38,517].

Shelf 3. Terra-cotta **figures of Egyptian and Greek and Roman gods, heroes, sacred animals, mythological figures, private persons,** etc., of the

Roman Period. Many of them were found among the ruins of houses and temples, and many in the tombs round about Alexandria and in the Fayyûm; they appear to have been made for the purpose of warding off the attacks of fiends and demons from the living and the dead. Nearly all are post-Christian in date, and some appear to be as late as the IVth century of our era. The most noteworthy are:—

1. **Harpokrates** seated on a throne supported on lions; the feet of the god rest on a lotus which springs from the head of a uræus. 2. **Cippus,** with bust of Minerva and torches. From the Fayyûm. 3. **Erotes,** or **Cupids,** holding grapes and thyrsus with wreath. 6. Tablet, with figure of Harpokrates in relief, supported on the shoulders of two priests, between whom is a lotus standard. 7. Satyr bearing grapes. 9. **Isis,** in the form of a Greek matron, suckling Horus; on her head are her characteristic disk and horns. The supports of her throne are ornamented with rosettes. 11. The goddess **Merseger,** the lady of the funeral mountain, wearing the attributes of Isis, and holding in her right hand a uræus, which is her emblem. 13. The goddess **Hathor** or Isis as Aphrodite Anadyomene. 15. Male figure attended by a Nubian slave carrying a lantern. 17. Figure of **Canopus,** the pilot of Menelaus, who was buried at Canopus, in Egypt, and was worshipped there under the form of a jar with small feet, a thin neck, and a swollen body. 19. Head of **Osiris,** wearing the Atef crown. 20. Priest holding up the symbol of the god Canopus. 21. Isis, holding standard. 22. Head of **Jupiter Sarapis.** 23. **Satyr** carrying a bull or ox on his shoulders. 24. Satyr carrying a lion on his shoulders. 26. Eros or Cupid with his torch, accompanied by a cock. 27. **Cupid Cistophoros and Psyche.** 29. **Minerva,** with shield and torch. 34. Painted equestrian figure. 35. **Jupiter Sarapis** and Eagle. 36. Eros or Cupid mounted on a bull. 37. **Baubo,** a woman of Eleusis, and nurse of Demeter, riding upon a hog. 41. Nubian holding a rattle, and bearing the figure of a god upon his left shoulder. 43. Portrait figure of a man wearing a chain or collar. 44. Amphoræ with wreaths, in stands. 45. Head of a Bacchante. 46. Vase, in the form of the body of Isis, with side projections in the shape of the feathers of the Atef crown of Osiris; on the front are the horns, disk, and plumes of Isis. 47. Harpokrates

riding on a goose. **48.** Model of a shield, with the head of **Dionysos** and a vine wreath in relief. **49.** Hut surmounted by a crocodile. **51.** Canopus, wearing the symbols of Osiris. **52. Canephores,** with a flute player and a two-handled amphora. **53.** Male figure carrying a torch. **54.** Canephores. **55. Aphrodite** Anadyomene. **56. Silenus,** with thyrsus and crater. **57.** Harpokrates (?) leaning against an altar inscribed . A very rare object. **59. Horus** with shield and spear, in the dress of a Roman soldier. **60–65.** Figures of animals. **69.** Grotesque figure. **71.** Male figure and dog. **101.** Black ware **bottle** in the form of a woman clasping a duck. **130.** Silenus with panther and cornucopia. **131.** The god **Bes.** **132.** Seated **ape,** reading a papyrus; a parody on the god **I-em-ḥetep.** **135.** Female figure standing in a doorway, between pillars in the form of Bes supported on lions. From Palmyra. **165.** Conical object, ornamented with heads and grapes in relief. **167.** The god Bes as a warrior. **187.** Armless female figure, wearing boss and chains. Among the remaining objects are some very good examples of portrait models of heads, both male and female.

On the **floor** and the two lowest shelves of **Wall-Cases 273–279** are exhibited:—

Shelf 1. Bronze and **terra-cotta lamps.** Among the lamps may be specially noted:—**1.** Portion of a lamp with the name of **Victor** in relief [38,158]. **2.** Lamp with the name of **Abbâ Joseph,** the Bishop, upon it in relief [23,330]. **3.** Mentioning the name of one Peter [20,777]. **4.** Lamp, with handle, mentioning the name of Abbâ Joseph [22,829]. **5.** Lamp mentioning the name of **Mark, the Evangelist** [23,329]. **6.** Portion of a lamp, with handle, ornamented with a cross in relief [23,331]. **7.** Lamp in the form of a bust of Sarapis [38,419]. **8.** Lamp in the form of a bust of Osiris [38,425]. **9.** Lamp, with two nozzles, supported by a figure of Bes. From the Fayyûm [15,485]. **10.** Lamp in the form of Minerva seated in a bath [12,744]. **11–16.** Terra-cotta lamps, each with the figure of a frog upon it in relief [5187, 21,948, etc.]. **17, 18.** Terra-cotta lamps, each with the figure of a dog upon it in relief [24,703, 38,450]. **18a.** Lamp, with figures of a dog and mythical animals in relief [38,470]. **19.** Lamp with figures of horses and a mounted soldier in relief

[38,469]. **20.** Lamp, with the figure of a horse in relief [38,471]. **21.** Lamp in the form of an elephant's head [38,423]. **22.** Lamp with the figure of a winged gryphon in relief [38,473]. **23.** Lamp, ornamented with several figures of animals in relief [20,785]. **24.** Rectangular lamp, with places for ten wicks [38,418]. **25.** Lamp, with three nozzles [5227]. **26.** Triangular lamp, with places for ten wicks [38,416]. **27.** Lamp, with upright handle, ornamented with the figure of a woman in relief [38,477]. **28.** Lamp, with four nozzles [38,417]. **29.** Circular lamp, with six projecting nozzles [38,141]. **30.** Lamp, with two nozzles, ornamented with figures of **Jupiter Sarapis** and **Europa** (?) on a bull [38,412]. **31, 32.** Lamp handles, ornamented with mythological scenes in relief [38,542, 38,543]. **33.** Bronze lamp, with the figure of a mouse on the cover [38,444]. **34.** Bronze lamp, with the cover on a hinge [38,445]. **35.** Bronze lamp in the form of a horse [38,446]. **36.** Bronze lamp, with handle in the form of the neck and head of an animal [5335]. All the above-mentioned lamps belong to the Græco-Roman and Christian Periods. **37** and **38**, which are of glazed terra-cotta, belong probably to the Christian or Arab Period [4803, 38,475]. **39.** Lamp in the form of a negro's head; late period [15,478].

Shelf 2. A large collection of small inscribed stones from the walls of temples of the Ptolemaïc and Roman Periods. **3.** Bronze **weight**, with ring handle [51,058]. **4.** Bronze **hawk's head** for a statue similar to 51,100, which stands close by [38,527]. **5.** Stone figure of a **sphinx**; from the temple of Edfû; Ptolemaïc Period. Presented by H. J. Kennedy, Esq., 1920 [55,010]. **6.** (In Wall-Case 278, Shelf 2) Red stone model of the famous granite **Obelisk at Philae**, from which the name of Cleopatra was first identified. The original was found by Mr. J. W. Bankes in 1815, and was transported to his estate at Kingston Hall, Dorsetshire, by G. Belzoni in 1819. The obelisk contains a hieroglyphic inscription of Ptolemy IX Euergetes II (B.C. 147–117), and in it mention is made of his wife Cleopatra. On the pedestal were three inscriptions in Greek, and it was through the first of these that Mr. Bankes was enabled to identify the name and cartouche of Cleopatra in the hieroglyphic text. The obelisk is 21 feet high, and the pedestal 10 feet [55,204]. Presented by Mrs. Mangles, 1878.

TABLE-CASE A. In this case is exhibited a fine collection of **flint weapons and implements**, which belong chiefly to the late **Palæolithic** or early **Neolithic** Period; some date from the time of the first four dynasties, at which epoch the use of the metals had long been established in Egypt. The greater number of the finer flint objects were found with the bodies and pottery of the predynastic Egyptians who were buried in and near Gabalên,



Miscellaneous Flint Weapons and Implements.

Nakâdah, and Abydos (Al-'Amrah), and belong to the late Neolithic Period. Worthy of note in this case are:—

1–3. Three **flint borers** for piercing skins. Palæolithic Period. [30,220, 30,408, etc.]

4. Flint knife with a gold handle. The gold handle is probably modern. Predynastic Period. [30,409.]

5–30. A group of fine **flint knives**, some being symmetrically chipped and having serrated edges. Predynastic Period.

31–37. A group of heavy, comparatively coarsely-chipped **flint knives**. Early Dynastic Period

38–40. A small group of very fine **spear-heads**.

41–50. A group of fluted, veined, flint and **chert knives**, with serrated edges; **44** is one of the finest examples of the class known, and the working of this type is far superior to that of any other Neolithic flint work known. Predynastic Period.

51–64. A group of flint **spear-heads**, the blade edges of which are finely serrated. Predynastic Period.

65–83. A group of heavy, coarsely-chipped, flint **butchers' knives**, with hilts fashioned to fit the hand. Early Dynastic Period. On the flat ridge of the case are series of flint tools and weapons collected from the desert in the neighbourhood of Thebes by H. R. Hall, Litt.D., and R. C. Thompson, M.A.

TABLE-CASE B. Flint **weapons** and implements of **the Palæolithic, Neolithic and Archaic Periods.**

84–91. Flint butchers' knives. Early Dynastic Period. **92–138.** Arrow-heads of the Predynastic Period. **139, 140. Scrapers** with serrated edges [37,264, 37,265]. **147.** Curved **saw-blade** in flint [30,412]. **149.** Flint object , the use of which is unknown; it probably represents a feather [32,097]. **150.** Model of a horned animal (ox or ram?) in flint [30,411]. **151.** Model of a human head with a cow's horns, intended to represent the head of the goddess **Hathor** [32,124]. **152.** Flint **amulet** (?), probably of the type which was later known as the *Pesh-kef*, and was used in ceremonies connected with the dead [37,279]. **153.** Double **arrow-head**, barbed, in flint [32,117]. **154.** Model of an animal in flint [37,269]. **156.** Flint **celt**, with polished end [37,268]. **157.** Crescent-shaped flint [37,266]. **158.** Flint **core**, from which flakes have been chipped off [37,270]. **159.** Heavy flint **knife**, of unusual shape, with handle [30,121]. **160.** Flint flake [37,267]. **156–160** were presented by the Egypt Exploration Fund. **161–743.** Flint **arrow-heads**, similar to **92–138.** **744–753.** Flint flakes and **scrapers**, serrated. **754–760.** Arrow-heads. **761–765.** Flints, square-topped. **766–771.** Arrow-heads. **772–783.** Scrapers. **784–836.** Flint flakes.

TABLE-CASE C. Flint weapons and implements of the Neolithic and Archaic Periods, green slate ceremonial objects, etc. The period to which they may be

assigned lies roughly between B.C. 5000 and B.C. 3800. A large number of the objects in this Case were presented by the Egypt Exploration Fund.

837–846. Flint knives, celt, etc., from Wâdi Shêkh, in the Libyan Desert, to the west of Maghâghah. Predynastic Period. Presented by W. H. Seton-Karr, Esq., 1901.

847–861. A group of fine flint weapons, with a curved V-shaped blade; the pointed end was fixed in a haft, and many of the examples have the blades finely serrated. Predynastic Period.

862–896. A group of miscellaneous flint and diorite objects, including cores, celts, chisels, etc. Predynastic and early Dynastic Periods.

On the south side of the Case is a collection of green slate objects, which were apparently used as amulets and for ceremonial purposes:—

1–3. Three **tortoises** or turtles, perforated for suspension. 3 has inlaid bone eyes. [36,367, 23,061, 37,913.]

4. Cuttle-fish, perforated for suspension. [24,319.]

5. Horned animal (antelope?). [35,049.]

6. Object which was probably carried in processions, or used in ceremonials, of the class of which specimen casts are exhibited in the Sixth Egyptian Room, Wall-Cases 285, 286 [35,714, 35,715]. The offering appears to have been laid in the circular hollow in the centre, which has been thought by some to be a vessel in which to grind paint. Above is the figure of a victim, and below are two ostriches dancing. [32,074.]

7, 8. Rectangular slabs for grinding paint. [37,359, 37,273.]

9. Bat with outstretched wings, perforated for suspension. From Gabalên. [21,901.]

10. Bear, with inlaid bone eyes, perforated. [29,416.]

11. Horned object of unknown use. [36,366.]

12–15. Diamond-shaped objects of unknown use. [32,500, 32,501, 32,502, 21,899.]

16–20. Small objects (amulets?) of irregular shape. [26,730, 21,903, 23,421, 20,911, 21,902.]

21. Ram, with inlaid bone eyes, perforated. From Gabalên. [20,910.]

22. Ram, lying down, with head turned back, and inlaid eyes; the horns are carefully worked. [36,368.]

23. Flat object for grinding paint. From Gabalên. [21,900.]

24. Object used for ceremonial purposes, perforated for suspension, and sculptured in relief with the hieroglyph . From Al-'Amrah, near Abydos. This is probably the earliest written Egyptian symbol known. [35,501.]

25, 26. Oval objects, one end of each of which terminates in two birds' heads. [32,503, 23,060.]

27. Green slate object (bird?), pierced for suspension. [54,668.]

TABLE-CASE D. Mace-heads, stone axes, ivory figures, and miscellaneous objects of the **First and Second Dynasties.**

28. Stone for rubbing down the insides of stone vases. [37,278.]

29–32. Variegated granite slabs for grinding paint. [29,673, 15,776, 36,372, 36,373.]

33. Serpentine stone slab for grinding paint. [29,672.]

34. Fragment of black and white quartzite stone, carefully worked with a moulding and polished. [34,863.]

35–37. Red stone and alabaster elliptically-shaped **mace-heads.** Predynastic Period. [30,406, 26,957, 26,958.]

38–43. A group of **ivory figures** of women or **dolls. 38** and **39** are shaved or bald. **40** and **41** have wigs, the latter having inlaid lapis-lazuli eyes. **42** has the hair arranged within a band, wears a long close-fitting dress, and carries a child on her left shoulder. **43** is that of a steatopygous woman, and the eyes were inlaid. This group of figures is of great interest and gives contemporaneous representations of the personal characteristics of the predynastic Egyptians. [32,139–32,144.]

44–48. Five **spindle whorls** made of limestone and breccia. **47** is unfinished. [37,271, 37,272, 30,392, 30,393, 30,395.]

49. Variegated green stone **mace-head** or celt. [32,118.]

50, 51. Two massive red breccia **axe-heads,** carried probably on festival or ceremonial occasions. [30,746, 30,747.]

52–54. Red breccia **sling-stones.** [32,119, 32,120, 32,121.]

55. Red breccia **mace-head,** conical, and perforated to receive a handle. Archaic Period. By the side is exhibited a cast (**56**) of the famous mace-head of **Sargon of**

Agade, in Babylonia, B.C. 3800, for purposes of comparison. This and other instances of similarity appear to prove an early connexion between Egypt and Babylonia. [32,089.]

57. Limestone **spiked mace-head,** of similar shape, augmented in relief with a representation of a snake coiled round it, figures of hawks (?), etc. Early Archaic Period, a unique object. [26,247.]

58–62. A group of limestone mace-heads, conical in shape. [32,090, 32,091, 21,992, 21,991, 30,394.]

63–84. A fine collection of granite and breccia objects; use unknown. **63** is unfinished. [30,390, 30,391, etc.]

85. Red breccia flat **axe-head,** perforated for attachment to a stick by means of a leather thong. [32,092.]

86. Red breccia **cone.** [32,122.]

87. Black granite **cube.** [15,772.]

88. Green felspar **cone,** perforated. [37,464.]

89. Portion of a green slate object, employed for ceremonial purposes, sculptured in relief with figures of a prisoner of war being cast out into the desert to be devoured by lions and vultures. His hands are tied behind his back, and a weight is suspended from his neck; the officer who is thrusting him out wears a long fringed tunic, ornamented with a pattern formed of ovals. Other prisoners are lying round about and are being devoured. On the reverse is a portion of a scene in which two giraffes are eating the leaves of a palm tree. [20,791.]

90. Two pieces of a green slate object, of the same class as those of which casts are exhibited in Wall-Cases 285, 286; to these are added the cast of a third fragment of the same object, which is preserved in the Louvre at Paris. The scene represented is a desert hunt, *i.e.*, the chase of ostriches, jackals, hares, antelopes, and lions, by warriors who are armed with double-headed stone axes, maces, celts in wooden hafts (or boomerangs?), bows and arrows tipped with square flints, and spears having metal heads. The warriors wear feathers in their hair and jackals' tails pendant from their waist belts. A few are engaged in lassoing a gazelle, and the leader of each row of men bears a standard surmounted by a hawk. This fact, and other considerations, suggest that the men here represented belonged to the **Heru-shemsu,** or "followers of Horus," who are so often mentioned in hieroglyphic texts as the legendary conquerors of Egypt who preceded the kings of the 1st dynasty, and the emblem of whose chief god was a

hawk. At one end are two archaic hieroglyphs, the exact meaning of which is uncertain. This and the preceding object date from the earliest Archaic Period, and were made before the time of the Ist dynasty, that is to say, before B.C. 4400. [20,790.]

91–170. A collection of miscellaneous objects from royal and private tombs of the first three dynasties, chiefly from Abydos and the neighbourhood.

91. Fragment of a clay **jar-sealing**, with the name of **Ka** , a predynastic king (?). [35,509.]

92. Part of a clay **jar-sealing**, with the name of **Re**, , a predynastic king (?). [35,510.]

93. Fragment of an alabaster vase, with the Horus name of **Nār-mer**, one of the earliest known kings of Egypt, in relief. [32,640.]

94. Slate **slab** for grinding **eye-paint** (antimony, or *kohl*). [35,511.]

95. Ivory box-lid, inscribed with the name of the royal personage **Nit-ḥetep**. Following this name are the signs , which have been thought by some to mean "**King Sma,**" but it is possible that they only form a title of Nit-ḥetep. [35,512.]

96. Part of an ivory box, inscribed with the name of **Āḥa** , one of the earliest kings of Egypt, and one who has been identified with the legendary **Menā**, or Menes, whom the later Egyptians believed to have founded the monarchy. Close by the king's name are the signs  **Bener-āb**, *i.e.*, "gracious of heart," which have been supposed to form a proper name of a princess, but which more probably form an epithet of the king. [35,513.]

97, 98. Portions of **ivory plaques**, with incised figures of prisoners. [35,514, 35,515.]

99, 100. Two rectangular **ivory labels**, inscribed with hieroglyphic characters. [35,516, 35,517.]

101. Fragments of an **ebony tablet**, inscribed with the name of king **Āḥa** and archaic hieroglyphs. [35,518.]

102. Fragments of similar tablet with the name Āḥa (?). [35,519.]

103. Fragments of a red marble dish from the tomb of **Tcha** , an early king of the Ist dynasty. [32,643.]

104. Small alabaster vase from the tomb of **Tcha**, containing traces of red paint. [32,644.]

105. Fragment of ivory, stained blue, and inscribed with the name of **Tcha**. [32,641.]



106, 107. Beads of ivory and lapis-lazuli in the form of hawk standards. [35,527, 35,528.]

108. Ivory **hand and arm** from a doll (?). [35,531.]

109. Semicircular object of gold. Use unknown. [35,526.]

110. Carved ivory **lion** of archaic style. [35,529.]

111. Ebony plaque, inscribed with the name of **Khent**, or **Tcher**,  or , an early king of the Ist dynasty. The reading of the archaic sign which stands for his name is doubtful. [35,524.]

112. Wooden plaque, inscribed with an unknown sign. [35,525.]

113. A set of ivory implements, **awls, pins**, etc. [35,534, etc.]

114. Foot from an **ivory casket**, in the shape of a bull's leg. [35,530.]

115. Clay **jar-sealing**, with the name of king **Khent**. [35,607.]

116. Two oval clay objects of unknown use. [35,532, 35,533.]

106–116 are from the tomb of **Khent** at Abydos.

117–122. Ivory fragments with incised fluted patterns. [32,652, 32,653, etc.]

123. Fragment of the ivory lid of a box, inscribed with the legend "golden seal of judgment" , and the name of **Ten**, whose personal name was **Semti**, and who is to be identified with the **Hesepti** of the King Lists and of the Book of the Dead. [35,552.]

124. Ebony tablet, inscribed with the names of king **Ten** and of **Ḥemaka**, the "treasurer of Lower Egypt." The tablet was probably made to record the events of a year of the king's reign, *e.g.*, a ceremonial dance before Osiris, a festival of the god Seker, a palace ceremony, etc. [32,650.]

125. Gold **button**. [35,553.]

126. Small copper **chisel**. [35,554.]

127. Fragment of a vessel inscribed with the name of Semti; Ist dynasty. [32,664.]

128, 129. Fragments of alabaster vases, one burnt. [37,417, 37,418.]

117–129 are from the tomb of **Semti Ṭen**.

130. Fragment of a **felspar vase**, inscribed with the personal name of king **Semti**, and the Horus name of king **Ātch-ab** , whose personal name was **Mer-p-ba**, the **Mer-ba-pen** of the King Lists. [32,659.]

131, 132. Fragments of **crystal vases**, inscribed with the name **Mer-p-ba**. [32,665, 32,666.]

133. Clay jar-sealing, inscribed with the name of **Mer-p-ba Ātchāb**. [32,660.]

134–136. Fragments of ivory, ornamented for inlaying. [32,661–32,663.]

137. Fragments of an alabaster vessel, inscribed with the name of **Ātchāb**. [32,667.]

130–137 are from the tomb of **Mer-p-ba**.

138. Jar-sealing, inscribed with the name of **Smerkha**, a king of the Ist dynasty, whose personal name was **Ḥu** (or Nekht); he is the **Semempses** of Manetho. [32,670.]

139. Clay sealing, inscribed with the name of **Smerkha**. [32,669.]

140. Ivory tablet of king **Ḥu Smerkha**, recording the celebration of the festivals of Seker and Thoth in a certain year of his reign. [32,668.]

141. Two fragments of stone bowls, inscribed with the name and titles of an official of **Qa**,[1] the last king of the Ist dynasty, whose Horus name was **Sen** , the **Qebḥ**  of the King Lists. The later reading, Qebḥ, is due to a confusion in the hieratic signs for Qebḥ and Sen. [32,672, 32,673.]

142. Clay jar-sealing with a royal inscription of the Ist dynasty. [32,646.]

143. Six fragments of blue **glazed faience** for inlaying. [35,560–35,565.]

144. Copper axe-head, with a perforation through which the thong passed that fastened it to a handle. [35,574.]

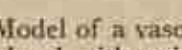
145–158. A set of copper **models of weapons**, tools, implements, etc. Some are of unusual form. **153** is a model of an axe-head. [35,575–35,588.]

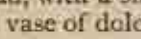
[1] A cast of a stone with the name of this king upon it will be found in Wall-Cases 285, 286.

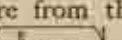
159. Variegated black and white flat **marble vase**, with a lid made of a thin plate of beaten gold, fastened round the neck of the vase with gold wire, and secured by a seal. [35,567.]

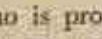
160. Model of a vase in limestone, made in the shape of a mace-head, with a similar gold cover. [35,568.]

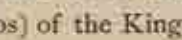
161. Flat vase of dolomite marble, with two handles for suspension. [35,566.]

143–161 are from the tomb of king **Khāsekhemui Besh** , who is probably to be identified with the **Betchau** (Manetho's Boethos) of the King Lists, the first king of the IInd dynasty.

162. Fragment of a stone vase, inscribed with the name of **Ḥetep-sekhemui** , a king of the IInd dynasty. [35,559.]

163. Three fragments of a green slate bowl inscribed with the names of the kings **Rā-neb**  and **En-neter** , kings of the IInd dynasty. [35,556–35,558.]

164. Jar-sealing inscribed with **Se-Sekhem-ab** , the Horus name of **Per-ab-sen**, a king of the IInd dynasty. [35,596.]

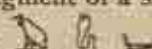
165. Fragment of a crystalline stone vase inscribed with the name and titles of king **Per-ab-sen** , a king of the IInd dynasty. From the tomb of Per-ab-sen. [32,647.]

166. Fragment of a stone vessel inscribed with the name of **Mer-Nit**, a royal personage (?). Ist or IInd dynasty. [32,465.]

167. Fragment of a serpentine stone jar with ornamentation in the form of rope-work. [32,648.]

168. Fragment of ivory. [32,649.]

166–168 are from the tomb of Mer-Nit.

169. Fragment of a slate vase inscribed with the name of **Tcheser** , a king of the IIIrd dynasty. [32,658.]

170. Fragment of the neck of an earthenware wine jar. From the tomb of **Ḥen-nekht**, or **Sa-nekht**, a king of the IIIrd dynasty, at Bêt Khallâf, near Girgâ. [37,419.]

171, 172. Ivory lions, one standing and one *couchant*. [54,469, 54,970.]

173. Ivory knife-shaped object. [54,968.]

174, 175. Mace-heads, elliptically shaped. [49,005, 49,006.]

176. Green stone mace-head with three faces of a bird (?). [54,371.]

177. Stone mace-head with portion of its stick remaining. [49,004.]

181. Fragment of a crystal vase with the names of **Semti** and **Ḥu**, the latter being cut over the name of Merpeba. Ist dynasty. [49,278.]

182. Ivory lion from Abydos. Ist dynasty. Presented by the Egypt Exploration Fund, 1913. [52,920.]

183. Bronze arrow-head with barb. [49,007.]

184. Wooden cylinder-seal inscribed with figures of a net (?), a lion, and birds. [49,018.]

TABLE-CASE E. 1. Miscellaneous antiquities of the Early Dynastic Period. 2. Foundation deposits of the XIIth, XVIIIth, and XIXth dynasties.

185–253 form a miscellaneous collection of antiquities belonging to the **Archaic Period**, a number of which were presented by the Egypt Exploration Fund in 1903, and come from the Temple of Osiris at Abydos.

185, 186. Small red breccia lions of archaic style. [26,360, 32,488.]

187. Limestone steatopygous female figure; head broken off, and arms folded. [32,126.]

188. Limestone figure of a woman, with the hair bound in a fillet, and the arms folded. [32,125.]

189. Figure of similar shape in lead. Rough workmanship. [32,138.]

190–193. Squatting figures of apes in limestone and arragonite. [32,128–32,131.]

194–200. Glazed faïence figures of dog-headed apes, *i.e.*, animals sacred to Thoth. [37,280, 37,281, etc.]

201. Stone figure of a hawk, from a standard. [38,049.]

202. Hawk, from a standard. The upper part of the bird's body is made of black stone, and the lower part of white. The eyes are inlaid with bone. [30,742.]

203. Yellow stone hawk; the eyes are wanting. [32,135.]

204. Stone frog. [32,132.]

205. Ivory fish, with inlaid eyes made of blue beads. [32,137.]

206. Glazed faïence pig. [38,018.]

207. Head of an ox in stone. [32,134.]

208. Head of a dog-headed ape, with inlaid ivory eyes. [32,133.]

209. Red terra-cotta frog. [38,044.]

210. Red terra-cotta head of a man. The head-dress resembles that of the early Sumerian inhabitants of Babylonia. [38,043.]

211. Upper portion of an ivory **figure of a king** wearing the crown of Upper Egypt, and dressed in a heavy cloak ornamented with various designs and patterns, among which is the *meander*. The person represented is an old man, with well-marked features, and the head bowed; his cloak is caught up on his right arm, and apparently he is walking. The workmanship of the object is remarkably fine and delicate, and the figure is, no doubt, an accurate portrait of the king represented. It is the most important object of archaïc Egyptian art hitherto discovered. 1st dynasty. [37,976.]

212. Fragment of a large faïence vase inscribed with the Horus name of king **Aḥa**, in inlaid yellow glaze. The name as here written shows the hawk grasping the shield and mace  which form the hieroglyph *ãḥa*, *i.e.*, "fighter," and well illustrates the archaïc method of writing. [38,010.]

213. Flat, green felspar vase, with handles overlaid with gold. [36,356.]

214. Flat, dark green marble vase, of similar shape. [4711.]

215. Black stone vase, with two handles for suspension, made in the form of a hawk grasping its quarry. Head wanting. [32,250.]

216. Black stone model of a vase, with perforated, wavy handles. [36,336.]

217. Black- and blue-glazed vase, which probably came from the temple deposit of Aḥa. [38,013.]

218. Fragment of a blue-glazed faïence fluted tile. [37,282.]

219. Fragment of a blue-glazed faïence flower. [38,012.]

220. Plaque for inlaying, with the figure of a palm tree. [38,011.]

221. Glazed *faïence* object of unknown use. [38,017.]

222, 223. Rectangular blue-glazed porcelain tiles, similar to those found in the pyramid of Tcheser, a king of the IIIrd dynasty, at Ṣaḳḳârah. (*See* Table-Case J. Fifth Egyptian Room.) [38,024, 38,025.]

224. Model vase, in blue-glazed porcelain, on stand. [38,014.]

225. Blue-glazed porcelain model of a vase on stand. [38,016.]

226. Model vase-stand, in blue-glazed porcelain. [38,015.]

227. A group of blue-glazed porcelain beads of various shapes. [38,026–38,042, etc.]

228. Necklace of light blue and black porcelain beads. [37,283.]

229. A collection of unpierced round and conical stone beads. They were found placed in rows on a layer of clay, which was intended to serve as a necklace or breastplate for a mummy. [30,798, etc.]

230. Three unpierced marble and chalcedony beads of similar shape. [32,702.]

231. Two slate rings. [38,051, 38,052.]

232. Copper axe-head, unperforated. [37,276.]

233. Copper chisel. [37,277.]

234. Ornamental ivory object in the form of a victim bound for sacrifice. [38,050.]

235, 236. Two vases of polished black-ware. Ist dynasty. [38,046, 38,047.]

237. Black and white flat diorite bowl. [38,054.]

238. Diorite cup. IVth dynasty (?). [30,798.]

239. Collection of baked clay objects of unknown use; they are probably models of offerings. IVth dynasty. [38,055, etc.]

240. Jar-sealing, with the name of **Ka-Sekhemui** , a king of the IInd dynasty. [38,053.]

241. Jar-sealing, with the name of **Men-kau-Rā** , a king of the IVth dynasty. [38,064.]

242. Jar-sealing, with the name of **Nefer-ārī-ka-Rā** , a king of the Vth dynasty. [38,070.]

243. A glazed porcelain plaque, commemorating a *Sed* festival of **Pepi I. Meri-Rā**, a king of the VIth dynasty. [38,075.]

244. Electrotype of a gold bar inscribed with the name of king **Āḥa**. Presented by Mr. Augustus Ready. [38,159.]

245. Malachite **frog**. [54,372.]

246. Alabaster frog with inlaid eyes. [32,136.]

247. Ivory figure of a squatting **ape**. [54,470.]

248. Painted terra-cotta head of a man. [49,015.]

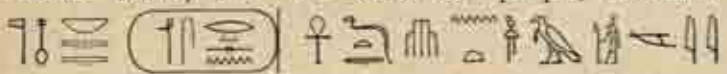
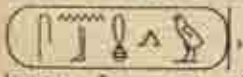
249. Mud head of an animal. [51,108.]

250. Ivory vase. [49,011.]

251. Diorite **bangle**. [48,666.]

252. Malachite head of a staff (?). [26,299.]

253. A group of amulets, including figures of lions, crocodile, dogs' heads, hand, etc., in carnelian and red stone. From a tomb of the VIth dynasty. Presented by the Egypt Exploration Fund. [49,336.]

1–4. Foundation deposit of Usertsen I (XIIth dynasty), consisting of fragments of four bricks, one bronze tablet, and one alabaster plaque, inscribed  [38,076, etc.]. **5–24. Foundation deposit of Thothmes III** (XVIIIth dynasty), consisting of bronze knives and tweezers, terra-cotta jars, pieces of stone, and alabaster jars, inscribed  [38,108, 38,109, etc.]. **25. Foundation deposit of Rameses IV** (XXth dynasty), consisting of 16 plaques, rings, scarabs, etc., in porcelain [38,122–38,137]. **26–57.** A group of small alabaster vases, ivory hands and arms, strings of beads, bronze objects, etc. XIIth dynasty. From Abydos [37,301–37,312, etc.]. **58.** Rectangular stone plaque inscribed with the name [Khu]fu, *i.e.*, Cheops. From the Great Pyramid [49,675]. **59.** Fragment of stone inscribed with the name of king **Senbmâu** , XIIIth dynasty [24,898]. **60.** Alabaster fragment with the cartouche of **Ḥer - em - ḥeb**

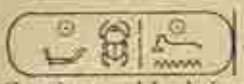
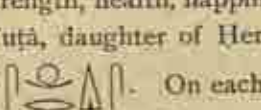
. XVIIIth dynasty [54,374]. **61.** Sandstone block inscribed with the cartouches of **Rameses II,** and with the name of prince **Khā-em-Uast,** a priest of Ptaḥ . XIXth dynasty [48,664]. **62.** Fragment sculptured with the figure of a man playing the harp [37,325].

TABLE-CASES F and G. Bronze **mirrors** and **mirror-cases,** and miscellaneous antiquities. **1.** Bronze mirror with the handle decorated with heads of Hathor [24,632]. **2.** Bronze mirror with wooden handle in the form of a lotus flower [18,179]. **3.** Bronze mirror with ivory handle [2734]. **4.** Bronze mirror with massive ivory handle shaped like a vase [22,830]. **5.** Bronze mirror set in a crescent-shaped frame, decorated with hawks' heads in high relief, fastened into a massive ivory handle. On the face is cut in outline the figure of a shrine with supporting Hathor-headed lotus columns. On the top are uræi wearing disks, three winged disks, and a heaven of stars. Within the shrine is seated the goddess Mut, and before her stands the deceased. Below the shrine are two lines of hieroglyphs in which the deceased prays Mut, the Eye of Rā, the lady of heaven, mistress of the gods, to grant life, strength, health, happiness and a very long length of life to Tuṭā, daughter of Ḥeru, and Āāḥ-er-tas . On each side of the shrine is an *utchat*  [51,067]. **8.** Bronze mirror of unusual shape with a wooden handle in the form of the god Bes [37,176]. **9.** Bronze mirror with a wooden handle in the form of the perch of Horus  [2732]. **12.** Bronze mirror fastened in a wooden papyrus-shaped handle by a gold stud. The handle is decorated with bands of gold [37,175]. **22.** Bronze mirror in a wooden case [51,066]. **36.** Bronze mirror on which is engraved a design similar to that on 5. On each side of the shrine of Mut are an *utchat*  and a figure of the god Bes  [49,729]. **46.** Bronze mirror and handle, the latter decorated with the head of Hathor [37,174]. **47.** Bronze mirror with a wooden handle in the form of a hawk-headed steering pole [2733]. **49–53.** Bronze

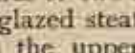
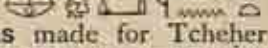
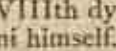
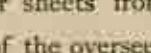
mirrors with handles in the form of a woman's nude body [20,773, 37,173]. **54.** Bronze mirror and handle decorated with figures of two hawks [32,583]. **55.** Bronze mirror, with green-glazed steatite handle in the form of a lotus column. On the upper part of the column is an inscription which shows that it was made for **Menthu-em-ḥat**, the son of Ḥeqâb . XIIth dynasty (?) [2736]. **61.** Fine bronze mirror with lotus-shaped bronze handle decorated with the figures of four uræi [20,756]. On the ridges of both cases are several **bronze mirror cases** [29,183, 37,184, etc.]. **66.** Electrotype made from a slab of stone inscribed with chapters from the **Book of the Dead** on behalf of the chief funerary priest **Peṭa-Âmen-âpt**  [29,553]. **67.** Bronze **hypocephalus** made for Tcheḥer (Teôs), the son of Utchaâu, inscribed with texts and figures of gods from the **Saïte Recension** of the Book of the Dead, B.C. 500 [37,330].

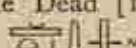
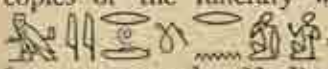
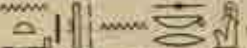
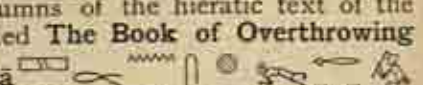
TABLE-CASE H. Here are exhibited specimen sheets of the finest copies in the world of the **Theban Recension** of the **Book of the Dead**, written in hieroglyphs. The Egyptians called this work "Pert-em-hru" . **1.** Four sheets of the **Papyrus of Nebseni**, , a scribe and draughtsman in the temple of Ptaḥ at Memphis, who flourished in the early years of the XVIIIth dynasty. This copy is probably the work of Nebseni himself. The papyrus is 77 ft. 8 in. long, and contains 77 chapters, not reckoning duplicates and triplicates [9900]. **2.** Four sheets from the **Papyrus of Nu**, , a "steward of the overseer of the seal," who flourished in the early years of the XVIIIth dynasty. Many of the vignettes are coloured, and the titles of the chapters, etc., are in red ink. The papyrus is 65 ft. 4 in. long, and contains 131 chapters [10,477]. **3.** Four sheets from the **Papyrus of Ani** , a royal scribe and overseer of the offerings of all the gods, who flourished during the closing years of the XVIIIth dynasty. This is the finest of all the illuminated papyri of the XVIIIth

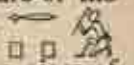
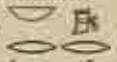
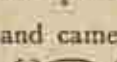
dynasty. The papyrus is 78 ft. long and contains 66 chapters [10,470]. **4.** Two sheets from the **Papyrus of Hunefer,** a superintendent of cattle, who flourished in the reign of Seti I (XIXth dynasty). The papyrus is 18 ft. long, and is remarkable for the brightness of its vignettes and a unique hymn to Osiris [9901]. **5.** Four sheets from the **Papyrus of Nekht,** a military scribe, who flourished under the XIXth or XXth dynasty. The papyrus is 47 ft. long, and contains many chapters [10,471]. **6.** Portion of a **vellum roll,** inscribed with chapters from the Book of the Dead dealing with the heart, and a coloured vignette showing the heart of Nekht being weighed in the Great Balance by Anubis in the presence of Thoth, behind whom squats the monster **Âm-mitu,** or the Eater of the Dead [10,473]. **7.** Five sheets of the papyrus of **Ânhai** , a singing woman in the College of Âmen-Rā at Thebes. The text contains some hymns to Âmen-Rā, which illustrate the beliefs of the priests of Âmen, but there are many mistakes in it. The vignettes are of a class not usually found in funerary papyri, and are taken from works like the **Book of Gates** and the Book of **Âmi-Ṭuat.** Of special interest are those which depict the Sunrise, and the Creator raising up the Boat of Rā from the primeval Abyss, and the Eight Spheres of Heaven [10,472]. **8.** A sheet of the papyrus of **Mut-ḥetep,** a singer in the temple of Âmen-Rā at Thebes, under the XXth dynasty. The text which forms Chapter 174 is a variant of lines 379–399 of the inscription in the Pyramid of Unâs at Ṣaḳḳârah of the Vth dynasty [10,010].

[The Facsimile of the Papyrus of Ani, published by the Trustees of the British Museum, is out of print, but the supplement, a volume of printed text, is still to be had. This volume is entitled:—THE BOOK OF THE DEAD. *The Egyptian Text (printed in hieroglyphic type), with interlinear transliteration and translation, a running translation, introduction, etc.* By E. A. Wallis Budge. 1895, 4to, £1 10s. The Trustees have also published:—1. The BOOK OF THE DEAD. *A Monograph describing the object, scope, contents and principal sources of this great funerary work of the Egyptians, and the religion of Osiris. Pp.* 44 *and* 25 *plates and illustrations.* 1920. 4to. Price Eighteenpence. 2. *Facsimiles of the Papyri of Hunefer, Anhai, Kerasher, and Netchemet, with a complete transcript of the text of*

the Papyrus of Nu printed in hieroglyphic type. With transcripts, translations, etc. By E. A. Wallis Budge. London, 1899, folio, £2 10*s*. All the above may be obtained at the Bookstalls in the Museum.]

TABLE-CASE I. Books of the Dead and **cognate funerary works,** written chiefly in hieratic. **1.** Three sheets of the hieratic copy of the Book of the Dead written for Queen Netchemet of the XXIst dynasty, about B.C. 1050. The texts deal with the Ṭuat, or Other World, and the Vignettes depict the decapitated bodies of the damned, the Fire-pits of hell, the drawing of the Boat of Rā through the last hour of the night, and the solar disk with its forms of Harpokrates and the Beetle of Kheperā, etc. [10,490]. **2.** Four sheets of a papyrus from the tomb of an unnamed official at Thebes, who flourished probably under the XXIst dynasty. The papyrus depicts four of the **Circles of the Ṭuat,** and the forms of the gods who inhabit them; and the text gives the formulas which the deceased must address to them [10,478]. **3.** A sheet from the hieratic Book of the Dead written for **Ḥer-netch-ḥer-tef-f,** a priest of Amen and other gods at Thebes. XXVIth dynasty. The text is Chapter XVII of the Book of the Dead [10,037]. **4.** Five sheets of a complete copy of the **Saïte Recension** of the Book of the Dead, which was probably written in the first century before or after Christ. The Vignettes are drawn in black outline, and the text is written in a beautifully small but clear hand [10,558]. **5.** Section from the papyrus of **Tcheṭ-Khensu,** a singing woman at Thebes, containing a copy of the last scene in the Book Ámi Ṭuat, which represents the deceased leaving the Ṭuat [9983]. **6.** The papyrus of the hereditary prince and chieftain **Kerāsher,** or **Kelāsher,** , containing a series of coarse, coloured Vignettes taken from the Saïte Recension of the Book of the Dead, *e.g.*, the Funeral Procession, the Judgment Scene, the Pylons of the Ṭuat, etc. The hieratic text contains a version of the **Shai-en-Sensen,** or "Book of Breathings." This work is based upon the Book of the Dead, and was supposed to contain every part of it that was essential to salvation. Ptolemaic or Roman Period [9995]. **7.** Papyrus containing a hieratic copy of the late funerary composition **May my Name flourish.** This work is based on a text which is as old as the Pyramids of the VIth dynasty, and contains

extracts from the so-called **Negative Confession** of the 125th Chapter of the Book of the Dead [10,109]. **8.** Extract from the work Ámi Ṭuat, , written for Ḥent-taui, daughter of Ánkh-s-en-Mut, grand-daughter of Ḥeru, great-grand-daughter of Men-Kheper-Rā (XXIst dynasty) [10,018]. **9, 10.** Two hieratic copies of the funerary work **May my Name flourish,** , of the late Roman Period [10,110, 10,111]. **11.** Portion of a copy of the **Saite Recension** of the Book of the Dead **written upon linen** in the Roman Period [9922]. **12.** Portion of a hieratic copy of the ḤETUT NU ḤER ṬCHERTI, *i.e.*, "**The Songs of the Festival of the Two Tcherti.**" *i.e.*, of Isis and Nephthys. The verses were sung alternately by two young priestesses, who were ceremonially pure, on the great festival of Osiris, which was celebrated with great pomp in the Temples of Osiris at Thebes, Abydos, Memphis, Busiris, and other centres of the cult of Osiris. One priestess took the character of Isis, the sister and wife of Osiris, and the other that of Nephthys, a sister of Osiris, and the subjects of the songs they sang were the sufferings, death, and resurrection of the god. The verses have no rhyme in them, but a very persistent rhythm, and in form they are similar to many Hebrew, Syriac and Arabic poems. The papyrus is dated in the fourth month of the twelfth year of the reign of "Alexander, the son of Alexander," *i.e.*, Alexander IV of Macedon and Alexander II of Egypt, or B.C. 305, and was written for the priest **Nes-Menu,** or **Nes-Ámsu** [10,188]. **13.** Portion of a hieratic copy of the **Litanies of Seker** , from the same papyrus [10,188]. **14.** Two columns of the hieratic text of the great magical work called **The Book of Overthrowing Āapep, the Enemy of Rā** , from the same papyrus. Āapep was an associate of **Set** , *i.e.*, physical and moral evil, and was personified by a great mythological crocodile which lay hidden in the darkness of the eastern sky just before the dawn in order to swallow up the sun, Rā, when he appeared on the horizon. The Fifteen Chapters of this

Book were recited at frequent intervals during the day and night every day throughout the year, in order to endow Rā with strength to overcome the baleful influence of Āapep, and to make the monster impotent. To give more effect to their spells and incantations they performed the following magical ceremony:—They made a figure of the crocodile of Āapep in wax, and cut his name  upon it. They then wrapped the crocodile in a piece of new papyrus, upon which his name was written in green ink, and burnt it in a fire made of a special kind of herb. They collected the ashes and mixed them with filth and burnt them, and whilst they were burning, the priest spurned the fire with his foot, and spat upon it, and extinguished it. This ceremony was also supposed to prevent rain storms, and thunder and lightning. In this Book are found two versions of a composition which is called **The Book of Knowing the Becomings of Rā, and overthrowing Āapep.** This work is in reality a **History of the Creation** of the heavens and the earth, and occurs in no other Egyptian document. The story is told by the god **Neb-er-tcher** , who describes how he fashioned himself in the primeval abyss called **Nun** or Nu, , and came into being under the form of the god Khepera , whose symbol is the scarab or beetle. He created everything by the effort of his will, and creatures and things came into being when their names were uttered by him (or by Thoth, who was the heart of the god). Khepera produced the deities Shu and Tefnut from his own person, and with them formed the **first Trinity.** The creation of the heavens, and the earth, and man, and animals, and birds, and fishes, and trees, and plants, and reptiles followed. It is interesting to note that this narrative of the Creation was used as a spell, and was ordered to be recited in order to break the power of Āapep [10,188]. **15.** Papyrus inscribed in hieratic of the late Roman Period with addresses to a deceased priest, similar to those found in the **Book of Traversing Eternity** [10,091]. **16–19.** Sections from four copies of the Book **Āmi Ṭuat** containing the Texts and Vignettes which deal with the passage of the dead Sun-god **Āfu-Rā** through the last hour of the night [9975, 9980, 9981, 9982]. **20.** A series of short

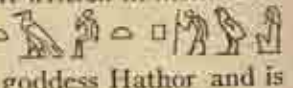
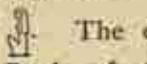
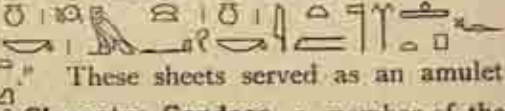
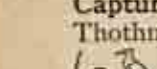
extracts from several funerary papyri written in hieratic on behalf of **Ta-sheret-p-âau-âbṭiu** , who is identified with the goddess Hathor and is called "Hathor" . The extracts contain all the passages from the Book of the Dead that in the Roman Period were held to be essential to salvation [10,112]. **21, 22.** Copies of funerary papyri of somewhat similar contents [10,108, 10,116]. **23, 24.** Two sheets of papyrus inscribed with texts from the Saïte Recension of the Book of the Dead. The opening words are written in hieroglyphs, and the deceased says: "I am Rā in his rising. I am Âtem in his setting. I am Osiris Khent Amentet: ." These sheets served as an amulet for the mummy of **Cleopatra Candace,** a member of the family of Cornelius Pollius, Archon of Thebes, Ist or IInd century A.D. [10,114, 10,115]. [For the mummy and sarcophagus of Cleopatra see Third Egyptian Room, 6706, 6707]. **25.** Portion of a copy of the Book Ami Tuat with a series of Vignettes illustrating the passage of the dead Sun-god Âfu-Rā through some of the hours of the night [9988]. **26.** Strip of papyrus inscribed in hieroglyphs and demotic with magical names, etc., and a figure of Anubis holding the mummy of the deceased. This amulet was intended to carry with it all the magical power and protection which were believed to exist in a complete copy of the Book of the Dead. Late Roman Period [10,121].

TABLE-CASE J. Hieratic papyri. Literary texts.

1. Harris Papyrus 500. This papyrus contains copies, more or less complete, of the following works:—**I. The Story of the Doomed Prince.** A son was born to a certain king and queen, and when the Seven Hathors came to see him in order to declare his destiny, they prophesied that he would be destroyed by a crocodile, or a serpent, or a dog. The king shut his son up in a well-protected place, and gave him a dog to play with. In due course the prince married, and when his wife heard of the prophecy of the Seven Hathors she wanted him to kill the dog, but he refused. One night a serpent crawled to the prince's mat to kill him, but his wife saw it in time and

killed it. Then one day the prince became involved in a fight with a huge crocodile, which he at length, with the help of his dog, killed. But in the excitement of the struggle it seems that the dog accidentally wounded his master, who died of his hurt. **II. The Story of the Capture of the town of Joppa** by Tehuti-â, an officer of Thothmes III. This officer had 500 (?) large jars () made, and filled them with men and equipment, and got them transported into the town of Joppa, by the people who believed that they only contained stores. At a seasonable moment some Egyptian soldiers went into Joppa, and they opened the jars and set free their comrades and occupied the town in the name of the king of Egypt. **III. Love Songs.** In these the lover, who is presumably the writer, compares the lady of his choice to many beautiful flowers and aromatic plants, and describes at considerable length the pain and grief which her absence cause him. The words are simple, and owed their effect chiefly to the voice of the singer, who, like the tribal singers in Egypt and the Sûdân at the present time, frequently use thirds of tones as well as many semitones. **IV. The Song of the Harper,** which was composed in the reign of Antuf, a king of the XIth dynasty. The following extracts illustrate the character and general contents of the Song :—

O good prince, it is a decree,
And what hath been ordained by this decree is good:
That the bodies of men shall pass away and disappear,
Whilst others remain [to succeed them].
I have heard the words of Imḥetep[1] and Herṭaṭaf,[2]
Which are treasured above everything because they wrote them.
Consider what hath become of their tombs, and how their walls have been thrown down,
Their places (*i.e.*, those of Imḥetep and Herṭaṭaf) are no more; it is just as if they had never existed.
None cometh from where they are to describe to us their state (or, condition), or to tell us of their surroundings, or to comfort our hearts, or to serve as our guide to the place whereunto they have departed.
Anoint thy head with scented unguents,
Array thyself in apparel made of byssus,
Immerse thyself in precious perfumes,
Which are the veritable products of the gods.
Occupy thyself with thy pleasure daily, and cease not to find enjoyment for thyself.

[1] A great scribe who flourished under the IIIrd dynasty.
[2] Son of Cheops, builder of the Great Pyramid. IVth dynasty.

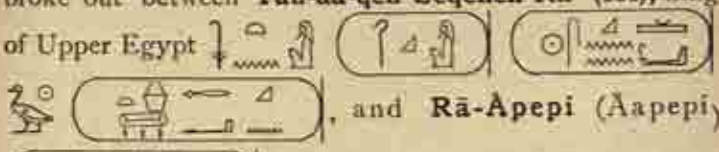
A man is not permitted to carry away his possessions with him.
Never hath there been one, who, having departed, was able to return to earth again.
Follow thine heart's desire and seek thy happiness,
Order thy surroundings on earth in such a way that they may minister to the desire of thine heart;
For at length the day of lamentation shall come.
He whose heart is still shall not hear the laments,
And cries of grief shall never make to beat again the heart of the man who is in the grave.
Comfort thine heart, forget these things; the best thou canst do for thyself is to seek the desire of thy heart as long as thou livest.

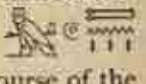
The papyrus Harris 500 probably dates from the 13th century B.C. [10,060].

2. Hieratic text describing a real or imaginary **journey of an Egyptian gentleman through Palestine and Syria** under the XIXth dynasty. The writer refers to his mishaps on the road, *e.g.*, the breaking of the chariot pole and the running away of the horses, and the robbery of his stores, and depicts the difficulties of travel through the Syrian mountains with skill and knowledge [10,247]. 3. A long hieratic text which formed part of the series of documents that were drawn up in connection with a prosecution by the Government of the thieves who broke into the Royal Tombs at Thebes and smashed the coffins and plundered the mummies. The **Robbery of the Royal Tombs** began soon after the death of Rameses III (XXth dynasty), and the prosecution of the robbers began under **Rameses IX** and was continued under **Rameses X** [10,052]. 4. A sheet of the famous Abbott Papyrus, which describes the examination of the Royal Tombs by the Commission appointed by the Egyptian Government, and the condition in which many of them were found. The bastinado was used freely by the officials during their cross-examination of the robbers, and other tortures no doubt had to be employed before they confessed their crimes and named their accomplices. The Government were powerless to stop the spoliation of the tombs, whether royal or otherwise, because the robbing of tombs was the custom of the country from the days when the Pyramids were built. Indeed, there is reason to believe that the Predynastic Egyptians plundered the graves of their dead [10,221].

5. Portion of a copy of the hieratic text of the **Story of the Eloquent Peasant Khu-en-Anpu.** This peasant and

his wife Nefert lived with their family in Sekhet-hemat, a region to the west of Cairo, now called Wâdî an-Natrûn, or the "Natron Valley." As food was running short he saddled his asses, and having loaded them with salt, soda, wood, skins of wolves, medicinal herbs, seeds, etc., set out for the town of Hensu (Herakleopolis) in the south in order to exchange them for food. When he arrived on the bank of the Nile, to the north of Metnat, he saw standing there one Tehuti-nekht, the son of Asri, a vassal of his overlord Rensi, the son of Meru. Tehuti-nekht looked at the peasant's asses and determined to get possession of them, and he succeeded in doing so by an adroit piece of trickery. When the peasant protested, Tehuti-nekht beat him cruelly and threatened to kill him if he went on shrieking. For ten days the peasant waited on Tehuti-nekht to get his asses back, and failing in this he departed to Hensu to lay his complaint before the overlord Rensi. Rensi sent his servant to enquire into the matter, and when he heard that a dispute with Tehuti-nekht, his vassal, must follow an enquiry, he held his peace and did nothing. Then the peasant went to Rensi and pleaded his own cause, and he did so in such eloquent phrases, that Rensi detained him and reported to his king Neb-kau-Rā that he had discovered a truly eloquent peasant. The king was delighted by the story, and told Rensi to feed the peasant and to send food to his wife and children, and to keep him there and not to deal with his case, so that he might daily pour out his eloquent speeches before the judge. And the speeches were to be written down and sent to the king for his perusal. Nine times did the peasant appear before Rensi and plead his cause, and after his ninth speech, feeling that it was hopeless to obtain redress, he told Rensi that he would depart and lay his complaint against him before Anubis, the god after whom he was named. When the speeches of the peasant were put before the king he enjoyed them "more than anything else in the whole land." By the king's command Rensi sent two men to bring back the peasant, and Tehuti-nekht was punished and made to give back the stolen asses and goods. It is not certain when Neb-kau-Rā reigned, but he was probably a king of one of the early dynasties. The papyrus here exhibited dates from the XIIth dynasty (about B.C. 2500–2300), but the story is probably very much older. [10,274]

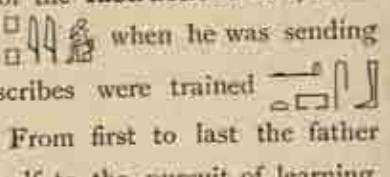
6. Fragment of the First Sallier Papyrus, containing the opening lines of the narrative of the dispute which broke out between **Tau-āa-qen Seqenen-Rā (III),** king of Upper Egypt , and **Rā-Ȧpepi** (Ȧapepi) , the Hyksos king of Avaris in the Delta. [10,185.]

7. A copy of the official account of the great battle which took place between the **Egyptians** under **Rameses II** and the **Hittites** under their king **Māthenru**  at **Kadesh,** on the Orontes. In the course of the battle Rameses became surrounded by the Hittites, and for a time he was in great personal danger. But he leaped into his chariot, and seizing his spear charged the enemy with great violence, and so escaped from the enemy. His own troops, seeing their king safe, fought with renewed energy and won the battle. The king is said to have charged 5,000 Hittites single-handed and to have put them to flight. The king's charioteer was called "Menna," and his two noble horses "Victory in Thebes" and "Mut (a goddess) is satisfied"; and Rameses's pet lion was with him in his chariot. This report of the battle was composed by the famous court scribe **Pentaurt**. [Sallier Papyrus III. XIXth–XXth dynasty. 10,181.]

8. The opening lines of a **Hymn to the Nile,** "the bringer of food, the mighty giver of provisions, the creator of all delicate and dainty meats, the provider of food offerings to the gods, who maketh forage to grow for the cattle, the Lord of the Two Lands (*i.e.*, Egypt), who filleth the storehouses with food, who heapeth up grain in the granaries until it overfloweth, who taketh heed to the wants of the poor and needy, and produceth what will satisfy them, and yet is not enfeebled by this. The similitude of him cannot be fashioned in stone, he cannot be seen by the eye of man, works and fine monuments are not dedicated to him, the mystery of him is not to be searched out, unknown is the place of his habitation, and he is not to be found in the shrines with painted figures and inscriptions.

No habitation is large enough to contain him, and thou canst not depict the form and similitude of him in thy heart." [Sallier Papyrus II. XIXth–XXth dynasty. 10,182.]

9. Calendar of Lucky and Unlucky Days, with directions for avoiding disaster. The day and night were divided into three parts, each of which was either lucky  or unlucky ; the whole day might be lucky  or unlucky . [Fourth Sallier Papyrus. XIXth–XXth dynasty. 10,184.]

10. A copy in hieratic of the **Instructions of Ṭuauf-sa-Khartâ** to his son **Pepi**  when he was sending him to a college where scribes were trained . From first to last the father urges his son to apply himself to the pursuit of learning, which is the foundation of all great and lasting success. He says: "I have compared artisans and handicraftsmen with the scribe, and I am certain that there is no craft superior to that of letters. Plunge into the study of the Literature of Egypt as thou wouldst plunge into the river, and thou wilt find that it is so. I would have thee love Learning as thou lovest thy mother. Would that I were able to make thee to understand what a beautiful thing Learning is!" Tuauf-sa-Khartâ then goes on to describe the trades of the metal worker, the mason, the barber, the builder, the farmer, the envoy, etc., and says: "As for the **dyer,** his fingers stink like rotten fish, and his clothes are absolute horrors. The **shoemaker** is a miserable wretch; he is always seeking work, and his health is that of a dying fish. The **washerman** is neighbour to the crocodile. His food is mixed up with his clothes, and every member of him is unclean. The trade of the **fisherman** is worst of all; he is blind through his terror of the crocodile, and he falleth among crocodiles." These comparisons are followed by advice as to general conduct at school, where Pepi is told not to tell lies about his mother. And he is warned against over-eating and over-drinking in these words: "If thou hast eaten three bread-cakes, and drunk two pots of beer, and thy belly is not full, thou must do battle with thy appetite." This composition is commonly known as the

Hymn in praise of learning. [Sallier Papyrus II. XIXth–XXth dynasty. 10,182.]

11. A copy in hieratic of the **Instructions,** or Precepts of **Amen-em-ḥat I,** the first king of the XIIth dynasty, to his son **Usertsen (Senusert) I.** In this work Amen-em-hat summarizes the great and good work which he has done for Egypt, and refers to his conquests in Nubia. In spite of all this certain miscreants tried to murder him one night, and immediately after this he associated his son Usertsen I in his rule over the kingdom. He specially warns his son to trust no one, and to rely upon no one but himself for his safety. [Sallier Papyrus II. XIXth–XXth dynasty. 10,182.]

12. A sheet of the D'Orbiney Papyrus, containing the **Tale of the Two Brothers,** which may be briefly summarized thus:—There were two brothers, the children of the same mother and father; the elder was called **Anpu** and the younger **Bata.** Anpu was married and lived with his wife on a farm, and Bata lived with them, and herded the cattle, and worked on the land during seed time and harvest, and also wove the linen cloth for the clothes of his brother and sister-in-law. The power of God was in him, and everything he touched prospered: the crops were abundant, the cows loved him and multiplied their calvings, and as a skilled farmer he was without equal in the whole countryside. One season, after the Nile flood had subsided, and ploughing had begun, Bata went back to the farmhouse from the fields to fetch more grain for sowing. As he was carrying the vessel of grain out from the corn-shed, his sister-in-law came up to him and praised his strength, and entreated him to remain with her. Bata refused to carry out her wishes, and carried the grain to the fields, where Anpu was waiting for him. When Anpu's wife saw that Bata had departed, she was filled with rage and fear. Because of her fear she smeared herself with grease, and disarranged her apparel in such a way as to suggest that she had been assaulted and severely beaten by some assailant, and then she cast herself down on the ground to await her husband's home-coming. When Anpu arrived he found neither light nor fire in the house, no food cooked, and no one to fetch water for him to wash in. At length he discovered his wife lying on the ground prostrate, and suffering apparently from a severe beating. In answer to his question she told him that Bata had

attempted to assault her and had beaten her, and she told him that if he did not kill Bata she would kill herself.

Anpu became like a panther of the south with rage, and taking the large knife with which he cut the reeds, he went to the byre and waited for Bata to return, when he intended to kill him. Bata came back with his cattle at sunset, and as the leading ox went into the byre he saw the feet of Anpu, and warned Bata that he was in danger. Bata looked, saw his brother's feet, and fled, and Anpu followed him, grasping his knife. Just as Anpu was about to overtake Bata, the god Rā made a great river of water, filled with crocodiles, to come between them, and Anpu stood on the one bank and Bata on the other. On the morrow Bata explained everything to Anpu, and swore on oath by Rā-Harmakhis that he was telling the truth, and then drawing his dagger he wounded himself grievously and sank swooning on the ground. Anpu, struck with remorse, wished to cross the river to comfort Bata, but was prevented by the crocodiles. Bata recovered sufficiently to tell Anpu that he was going to the Valley of the Acacia, and that he would place his heart upon a flower of the Acacia; and so departed. And Anpu went back to his house, killed his lying wife, and threw her carcase to the dogs (or, jackals).

Arrived in the Valley of the Acacia, Bata spent his time in hunting, and he slept each night under the Acacia on the flower of which his heart reposed. One day he met the Company of the Gods, and Rā told Khnemu to make a wife for him, and he did so. She was very beautiful, but the Fairies, the Seven Hathor goddesses, prophesied that she would die by the sword. Bata loved his wife dearly, and begged her not to go near the River, lest it should carry her away. One day whilst she was out walking by the Acacia, the River saw her, and sent his waters flowing after her, and she fled to her house. The River said, "I love her," and the Acacia gave him a lock of her hair, which possessed a wonderful perfume, and the River carried it into Egypt; and the royal apparel absorbed the perfume when washed in the water of the River. One of the washermen of Pharaoh drew the lock of hair out of the water and took it to the King, who sent messengers forthwith to bring to Egypt the woman from whose head it came. Bata met the messengers and slew them all except

one, who returned to Egypt and described the disaster. Then Pharaoh sent horsemen and chariots to fetch Bata's wife, and with them went a woman carrying with her beautiful trinkets and gifts fit for a maiden. When Bata's wife saw these, she accepted them and forsook her husband and went to Egypt with the soldiers, and became Pharaoh's "Chief Wife."

When the King spoke to her about her husband she asked him to have the Acacia cut down, and he sent men to the Valley of the Acacia, and they cut down the flower on which Bata's heart rested, and Bata died instantly. Moved by certain signs in a vessel of beer which he was drinking, Anpu, brother of Bata, went to the Valley to find his brother's heart. After three years' search he found it, and having put it in a pot of water, the heart absorbed the water, and Bata came to life again and embraced his brother.

Next day Bata took the form of a great Bull with a splendidly fine coat, and by his orders Anpu led him to the palace of Pharaoh. After some days the Bull went to the bath-room of the Queen, and when he saw her he said, "Look at me; I am indeed alive." The Queen said, "Who art thou?" and the Bull replied "I am Bata," and then left the bath. That evening when eating with the King, she told him about the Bull, and asked him to give her the Bull's liver to eat. Pharaoh cursed, but agreed to kill the Bull. As they were killing the Bull next day, two drops of his blood fell by the door-jambs, and they at once sprung up into two magnificent Acacia Trees. A few days later the King and Queen went and sat under these trees, and as the Queen sat the Acacia behind her said: "O woman who art full of guile, I am Bata." The Queen was greatly frightened, and some days later, when eating with the King, she entreated him to have the two Acacias cut down. The King agreed to this, and after a few days went with the Queen to see the men cutting them down. As the Queen stood there a splinter from one of the trees flew into her mouth, and she conceived, and in due course brought forth a man child. The King loved the boy, and when he was old enough he made him Viceroy of Nubia, and later Viceroy of Egypt (Erpā, ). When the King died he succeeded him. Then the new king summoned all the nobles before him and told them that he was Bata, and how cruelly his wife had behaved towards

him. The Queen was then brought, and judgment was passed upon her and duly carried out. Ânpu was made Erpâ of Egypt, and twenty years later, when Bata died, he became King of all Egypt.

The story in its present form is probably the work of the scribe Ânnana, or Ânna, who flourished under the XIXth dynasty, and is thought by some to have written it to amuse prince Seti II Menephthah [10,183].

13 and **14.** Vignettes and hieratic text of a **Magical Composition** which was written to endow the deceased with the power to adopt the attributes of the gods, and to assist him at the resurrection. The papyrus contains many rubrics and directions for magical ceremonies, some of which are written in the characters which are often found on Gnostic gems. XXIst dynasty [10,051].

15. Copy, in hieratic, of a portion of the text of the **Precepts of Ptaḥ-ḥetep,** a famous writer who flourished under **Assâ**, a king of the Vth dynasty. The following is a specimen of his precepts: "If thou art a wise man, be master of thy house. Love thy wife wholly, and give her food in abundance and raiment for her back; these are the medicines for her body. Anoint her with unguents and make her happy as long as thou livest. She is thy garden, and reflecteth credit on her possessor. Be not severe in thy house; thy wife will be moved more easily by persuasion than by violence. Satisfy her want, observe what she expecteth and take heed to that whereon she hath set her mind. Such treatment will keep her in her house; if thou repel her advances it shall be thy ruin. Embrace her, call her by fond names, and treat her lovingly." XXIst dynasty [10,509].

16. Vignette and column of hieratic text from the great papyrus which records the gifts of **Rameses III.** (XXth dynasty) to the great sanctuaries of Egypt, and supplies a short summary of the history of his reign of thirty-one years. The papyrus is 133 feet long and contains 117 columns of text; it is the largest and finest papyrus known, and is 10 feet longer than the papyrus of Nesi-tanebashru (Greenfield Papyrus). In the **Vignette** here exhibited, Rameses III. is seen standing before Âmen-Rā, Mut and Khensu, the three great gods of the Triad of Thebes. The column of text is from the last sheet of the papyrus (79), and contains the statement by Rameses III. that he has "set in the Other World" like his father Rā,

and that he is "with the gods of heaven, earth, and the Tuat." In the last lines the king calls upon his people to honour and obey Rameses IV, his successor [Harris Papyrus, 9999].

17. Magical Papyrus. Harris 501. The text opens with a Hymn to Shu, who is identified with Horus, and this is followed by the adjurations to the terrible Crocodile-God Māgu  and series of spells which were supposed to destroy the power of the evil spirits of the waters. Some of the last-named begin with magical words like "Pāpāluka, Pāpāluka, Pāpālur," which were used much as "Abracadabra" was used by the magicians of the Middle Ages [10,042].

18. A fine specimen of a demotic contract [10,026]. **19. Magical papyrus,** written in **demotic,** with Greek glosses [10,070]. **20.** A sheet of the so-called "Satirical Papyrus" containing parodies of scenes in the Book of the Dead. The lion and the unicorn playing draughts is a parody of the Vignette of the XVIIth Chapter, in which the deceased is seen seated playing draughts. The processions of animals and geese driven by foxes and a cat parody the scene of the transport of funerary offerings to the tomb. Græco-Roman Period [10,016]. **21.** Portion of a contract of sale, inscribed in demotic and Greek, recording the sale of a field of 11½ arouras in Thebes by Nicon, a Greek, to an Egyptian called Thoteus, in the 13th year of the reign of Ptolemy Philopator = B.C. 210–9. Sir Frederic Kenyon's translation of the Greek docket is as follows:—"13th year, Tubi 4. Paid into the office for the receipt of sales-tax in Diospolis the Great, of which Hermocles, the King's representative, is Superintendent, by Thoteus, son of Psemminis, and Nicon (also named Petechonsis), son of Alhanaion, the tax due to the revenue of the sales-tax in respect of 11½ arouras in Pestenemenophe, in the Pathyrite nome, which he (Thoteus) is purchasing from the aforesaid Nicon by an Egyptian contract of sale which he executed for him in Tubi of the 13th year. The tax from both parties is 8 drachmas 2¼ obols, with supplement 3 obols, and currency-tax (?) 4 drachmas 1 obol. (Signed) Hermocles, son of Saranupenius" [10,463].

TABLE-CASE K. Wooden labels for mummies (B.C. 2000 to A.D. 400), and **ostraka,** inscribed in Greek and demotic, with receipts for taxes, etc. (B.C. 300 to A.D. 200).

Mummy labels of:—**1.** The herald Ameni. XIIth–XIIIth dynasty [41,666]; **2.** The royal favourite Ausaia (?). XVIIIth–XIXth dynasty [26,678]; **4.** Apollos, the dragoman, aged 50. IInd–IIIrd cent. A.D. [29,516]; **5.** Athasareus, aged 18 [26,442]; **6.** Esoēris, aged 9 [9892]; **9.** Zōsimē [20,816]; **10.** Label with figure of Osiris and the word "Farewell" [26,668]; **11.** Mummy label of Theano († A.D. 182), aged 54 [9890]; **12.** Pesontis [24,491]; **13.** Panoupis [24,450]; **14.** Pekysis, aged 46 (with a figure of Anubis on the reverse) [9895]; **15.** Kalasiris, the younger [9893]; **19.** Thmesiōs [23,204]; **20.** Kallimachis [20,795]; **21.** Pakhōns, son of Epōnykhos, from the village of Terkythe [26,273A][1]; **22.** Hatrēs from Psōnis, aged 78 [23,201]; **23.** Hatrēs, son of Bēsis [20,813]; **24.** Psenosiris [23,184]; **25.** Euphrosyne [24,463]; **26.** Teronteris [24,453]; **27.** Senphatres (directed to Touphion) [29,531]; **28.** Apollōnios, the younger (this label directs that the mummy is to be delivered to Taremphis, aunt of the deceased, a priestess of Isis of Philæ) [29,513]; **29.** Petōs [26,437]; **30.** Arsenios [21,638]; **31.** Harpokration [9894]; **32.** Khemsneus, aged 58 [24,464]; **33.** Tamene, aged 32 [24,548]; **34.** Psais Kolathos [24,497]; **35.** Thaēsis, aged 13 [24,496]; **36.** Senponkhēs [20,812]; **37.** Senarsiēsis, from the colony of Mompapynis [23,207]; **38.** Apis [24,434]; **39.** Psais Abanipis, aged 50 [23,213]; **40.** Senpsais, aged 50 [24,471]; **41.** Pkainis, aged 6 [24,536]; **42.** Senpeteminis [20,799]; **43.** Ptollas Thotorkhistos, aged 50 [23,217]; **44.** Bēsis, the bird fancier [24,533]; **45.** Psais, aged 28 [20,797]; **46.** Didymos, aged 23 [24,478]; **49.** Tatermouthis [24,483]; **52.** Aurelios Psentasaie, aged 12 (dated in year 10, probably of Alexander Severus (A.D. 231) [23,216]; **55.** Petemeinis, aged 3 (dated the 12th year, 3rd Mesorē) [23,197]; **57.** Aurelios Psenthmesios, from Bompaē [26,439]; **62.** Tabēkis, aged 60 [24,532]; **63.** Psenosiris, aged 25 [24,481]; **64.** Ounōphrios "about 27 years old" [23,193].

Ostraka, with bilingual inscriptions in Greek and demotic, containing **receipts for taxes,** contributions to the upkeep of the royal statues, lists of slaves, workmen, etc. IIIrd century B.C. to A.D. 400. **72.** Receipt for money paid by **Aristoteles** on the sixteenth of Pakhanes (Pachons), in the thirteenth year of the reign of a king. IVth–IIIrd

[1] For the painted mummy cloth with which this was found, see Sixth Egyptian Room [Wall-Case 273, 26,273].

century B.C. [25,530]. **74.** Receipt for the **fish tax** of the thirty-first year of Ptolemy Philadelphus. B.C. 253 [12,634]. **75.** Bilingual receipt for the **salt tax** paid into the Royal Bank at Thebes through Kleitandros [26,457]. **77.** Ostrakon, inscribed with a list of beginnings of **epigrams.** 2nd century B.C. [25,736]. **78.** Ostrakon, inscribed with a **school exercise,** consisting of lines 105–117 and 128–139 of the **Phœnissæ** of **Euripides.** 2nd century B.C. [18,711]. **79.** Receipt for taxes paid to the office at Coptos by **Paniskos.** 2nd century B.C. [29,691]. **80.** Receipts for five ardebs of corn, paid by **Bion** to the landowners Hērakleidēs and his brethren as rent. Dated in the fortieth year of Ptolemy IX. B.C. 130. From Thebes [25,910]. **81.** Receipt of Apollônios to Khesthotes for 1,000 copper drachmæ. Dated in the forty-ninth year of Ptolemy IX. B.C. 121 [18,777]. **82.** Receipt of Phatrēs for the tax on vines and the land tax on land belonging to the god Ammon. Dated in the fifty-first year of Ptolemy IX. B.C. 119 [12,623]. **83.** Receipt for the *stephanikon,* or "wreath money" [25,304]. **89, 90.** Ostraka, inscribed with lists of names and amounts in uncial characters. 1st century A.D. [26,011, 31,631]. **92.** Receipt for the swine tax. Nineteenth year of Tiberius. A.D. 31 [12,674]. **93.** Receipt for eight drachmæ of silver paid for **poll tax** of the third year of **Gaius,** A.D. 39, by Petesoukhos, son of Pasenis [14,116]. **94.** Receipts for eight drachmæ of silver paid by **Tyrannos,** the blacksmith, to Rufonius, as **palm tax.** Dated in the fifteenth year of the reign of **Claudius,** A.D. 54 [5828]. **95. Receipt for taxes** paid by **Psametis,** son of Senpsaēris, to Sakhomneus and his partners. Dated in the seventh year of **Nero.** A.D. 60 [18,719]. **97.** Receipt for **poll tax** paid by Phenophis, son of Pakhompauonnophis, in the sixth year of **Vespasian.** A.D. 74. Signed by Melanthis [14,041]. **98.** Receipt for 24 drachmæ paid as taxes in the third year of **Titus.** A.D. 81. From Thebes [19,464]. **99.** Receipt for the taxes for maintaining the irrigation dykes [20,066]. **101.** Receipt for the poll tax and a contribution to the statue of the Emperor (Trajan) [13,969]. **104. Receipt** for **port dues** paid by **Harpaësis,** the goose-farmer, to Antonios Malchaio, the harbour master of Syene, from the thirtieth of Khoiak to the thirtieth of Pharmouthi, in the eighteenth year of **Trajan,** A.D. 115 [5970]. **105. Letter** from **Salutarius** to Panōkh, informing him that he has ordered Paesis to send him some drugs.

From Elephantine [14,186]. **108.** Receipt for river-conservancy tax. Sixth year of Hadrian (A.D. 122) [14,112]. **111.** Receipt for twenty drachmæ and two obols, paid by **Panubdis,** son of Petorzmēthēs, to Hērakleidēs and Isidoros, farmers of the taxes of the Holy Gate at Syene, on the tenth Mesorē. Dated in the fourth year of **Antoninus,** A.D. 141. The above sum was paid for the *kheironaxion,* or "trade tax." From Elephantine [5801]. **112.** Receipts for the payment of ten drachmæ, seven obols, for the poll tax, paid by the same person to the same tax-farmers in the following year [5802]. **114.** Receipt for the **palm tax** paid by **Petorzmēthēs** to Phanophis, the tax-gatherer of Elephantine, in the nineteenth year of **Antoninus,** A.D. 155 [5813]. **115. Letter** from **Sabinus** to Ptolemaios (?) concerning the arrival of a large boat at Philæ. From Dakkah [14,004]. **117.** Receipt, in Latin, by Cneius Arpenus for grease and tar [29,745]. **121.** Receipt, signed by **Julius Fronto,** in the third year of **Pertinax,** A.D. 195 [14,022]. **126.** List of slaves [25,546]. **127.** List of workmen or slaves. 4th century A.D. [25,683].

THE COPTIC ROOM.

THE **Copts** are the direct descendants of the ancient Egyptians, whom they often resemble in face and features and mental qualities; they are in number about 800,000. The name **Copt** is derived through the Arabic from the Greek Αἰγύπτιος, *i.e.*, an "Egyptian," though some derive it from **Kubṭ**, the name of the town of Coptos in Upper Egypt, where large numbers of Copts have lived from time immemorial. The Copts (like the Abyssinians) are Christians, and are frequently spoken of as **Egyptian Christians.** They declare that the founder of their Church was St. Mark the Evangelist, who, according to very ancient tradition, arrived in Alexandria A.D. 64, and preached the Gospel and established a Christian community in that city. The **first Coptic Patriarch** was **Ananius,** whose title was Bâbâ or Pâpâ. During the first three centuries the Copts were frequently persecuted, and they suffered so much at the hands of Diocletian that the day of that Emperor's accession to the throne (Aug. 29, 284) was made by them the first day of the Era by which they date their documents, viz., the **Era of the Martyrs.** In the 4th century the Copts were divided into two great bodies, which were known as (1) **Jacobites,** *i.e.*, followers of Jacob Baradœus, a Syrian ascetic, and (2) **Melkites,** or **Royalists,** because they accepted the form of the Faith which was promulgated by the Emperors of Constantinople. The Jacobites, finding it impossible to overcome their opponents in the 5th and 6th centuries, joined their forces to those of the Arabs when they attacked Egypt. And two of them, "George the Maḳawḳas" and Benjamin the Coptic Patriarch, betrayed the fortress of Babylon to 'Amr, the Khalîfah's Commander-in-Chief, and admitted the Arabs through the water gate at Fumm al-Khalig in Fusṭâṭ, near the modern Cairo, in 640. At first the Copts were greatly honoured by the Arabs, but disputes soon arose between the Christians and the Moslems, and every now and then great persecutions broke out, and the Copts were slain by the thousands and all their possessions seized by the Arabs. Under the influence of the Copts Christianity

was carried up the Nile into Nubia and the Sûdân, and into Abyssinia, and in the eleventh and twelfth centuries there were many hundreds of churches on the Island of Meroë and in the district between the Fourth and the Third Cataracts. But little by little Islâm forced itself into Egypt and Nubia, and before the end of the thirteenth century large numbers of Copts had become Muslims in order to save their lives and property. Their churches were destroyed, or turned into mosques, their books were burnt, and the knowledge of the Coptic language dwindled, and for all practical purposes ceased to be.

The **belief** of the Copts is best illustrated by the Definition of Faith which was promulgated at the Council of Chalcedon in 451, *i.e.*, Christ was One Substance out of two substances, One Person out of two persons, One Nature out of two natures, and One Will out of two wills, and NOT two substances, two natures, and two wills in one person as their opponents declared. The Copts baptize their children, and practise circumcision, and pray seven times daily; and they make pilgrimages to Jerusalem. Their eschatological beliefs have much in common with those of the Ancient Egyptians. The **Coptic language** is the Ancient Egyptian language written in Greek letters. As there were in it seven sounds for which the Greek alphabet had no equivalents, conventionalised forms of the hieroglyphs which represented these sounds were added. A Coptic translation of some of the books of the Old and New Testaments was made in the fourth century, and many of the works of the Fathers were translated into Coptic in the great monasteries in Upper Egypt in the following centuries. For further information see the following works published by the Trustees of the British Museum:—*Catalogue of the Coptic MSS. in the British Museum*, by W. E. Crum, with 15 plates. 1905, 4to, £4 10*s.*; *Coptic Homilies, Coptic Biblical Texts, Coptic Apocrypha, Coptic Martyrdoms, Miscellaneous Texts*, by E. A. Wallis Budge, all in the dialect of Upper Egypt, with 145 plates and 27 illustrations in the text, five volumes, 12*s.*, 15*s.*, £1, 17*s.* 6*d.* and £2 respectively.

In this Room are exhibited large and important series of **Coptic Antiquities** of various periods between the seventh and the thirteenth centuries A.D. On the walls **above the Wall-Cases** are several groups of funerary stelæ, with elaborate carvings and designs, and short inscriptions. On the **tops of the Wall-Cases** are arranged a number

of richly carved capitals of stone pillars from churches and shrines in various parts of Egypt and the Sûdân. **Wall-Cases 1-26** contain:—**1.** A number of fine examples of the carvings in stone which the Copts used to decorate the shrines of the Virgin Mary and the walls near their altars. **2. Funerary stelæ,** inscribed in Greek and Coptic, from the famous cemeteries of Edfû and Esna, or Asnâ, in Upper Egypt, and memorial tablets from the walls of monastic churches in various parts of Egypt. **3.** A collection of **ostraka** and slices of calcareous stone, inscribed in Coptic, of the period A.D. 550-900. The texts chosen for exhibition consist of affidavits, letters, invoices, contracts, writing exercises, extracts from the Scriptures and from liturgies, hymns, etc. In the **Table-Cases A and B** are miscellaneous small antiquities of the later Coptic Period. A full description of many of the inscribed stelæ, ostraka, etc., exhibited in this room, together with transcriptions, translations, etc., will be found in *Coptic and Greek Texts of the Christian Period from Ostraka, Stelæ, etc., in the British Museum*, by H. R. Hall, with 100 plates. London, 1905. £2. This work can be obtained on the bookstalls in the British Museum. Fine specimens of Coptic needlework of all kinds are exhibited in **Table-Cases G and H** in the Fifth Egyptian Room, and in **Wall-Cases 273-279** in the Sixth Egyptian Room.

WEST WALL. **1-3.** Three wooden lintels from church doors inscribed in Coptic [41,611, 54,040, 41,618]. **4.** Limestone **panel,** which was fixed immediately above the altar in a Coptic church, sculptured with five circular ornaments, three large and two small. The central ornament contains a cross and four vine leaves, and the large ones on the right and left contain vine leaves and a rectangle and circle interlaced. In each of the two small connecting circles is a rosette. From Ṣûhâḳ. Length 4 ft. 10 in., breadth 1 ft. 7½ in. [1334]. **5** and **6.** Two wooden figures of saints, probably Peter and Paul, from a screen in a Coptic monastic church at Edfû [41,616, 41,617]. **7.** Solid **lead cross** ✠, on which, in raised outlines, are the figure of a saint, triple crosses, and a mutilated inscription. The death day of the deceased was the 21st of Tôbe ⲕⲁ ⲙ ⲧⲱⲃⲉ; Indiction number uncertain [46,708]. **8.** Rectangular wooden panel with deeply cut inscription [49,244].

NORTH WALL. 9. Sandstone **sepulchral stele** of a person whose name is wanting, sculptured with figures of a cross and crown, a dove, and four annules. By the sides of the dove are cut the letters Alpha and Omega. Height 2 ft. 2 in., width 11 in. [1350.]

10. Limestone **sepulchral stele,** with pyramidal top, of **Paulos Heliodoros,** who was at one time an officer in the army, and died on the twenty-ninth day of the month Pharmuthi, in the third year of an Indiction. On the upper portion is sculptured a vine leaf, and below the Greek inscription are a cross, crown, and four annules, in relief. Height 2 ft. 4 in., width 11 in. [1335.]

11. Limestone **sepulchral stele of George,** a Copt, who died in the month of Mekhir, in the fourth year of the third Indiction. Below the Coptic inscription are sculptured two figures, who stand full-faced, with their hands raised. Height 2 ft. 4 in., width 1 ft. [924.]

12. Sandstone **pyramidal stele of Abraam,** a monk, sculptured with figures of a cross and crown, a dove, annules, and a vine leaf within a triangle; by the dove are cut the letters Alpha and Omega. Height 2 ft. 2 in., width 9½ in. [619.]

13. Sandstone **sepulchral stele of Rebecca,** a nun, inscribed in Coptic and sculptured with a representation of a pediment, with circle and vine leaves, and two *ânkh* crosses ☥ ☥. Height 2 ft. 1 in., width 1 ft. 2 in. [1299.]

EAST WALL. 14. Sandstone **sepulchral stele,** with pyramidal top, of **John,** the son of Euprepios, sculptured with a representation of a pediment with vine leaf, a cross within a crown, a cross between palm branches, annules, etc. Height 2 ft. 3 in., width 10½ in. [1326.]

15. Limestone **stele,** with rounded top, inscribed in Greek, with a text recording the repairs of the walls which surrounded the **Sphinx** at Gizah, in the sixth year of the reign of the Emperors **Marcus Aurelius Antoninus** and **Lucius Verus** (*i.e.*, A.D. 166), when Fl. Titianus was Prefect of Egypt, and Lucceius Ophellians was general of the army, and Theon was Nomarch. Dated on the 15th day of the month Pakhôn. Found in front of the Sphinx. Height 2 ft. 3 in., width 1 ft. 2 in. Presented by Captain Caviglia, 1817. [438.]

16. Limestone **tablet,** which was set up in a church to commemorate **Apa Paḥomo,** the Father of a monastic settlement, **Apa Victor, Apa Ionas, Apa Asa Antseinou,**

Anup, and their mother, and young brother **Phoibamôn.** In the centre are sculptured a cross and crown; on the right is a figure of the military saint **Victor**, and on the left a figure of the military saint **Apa Kene.** From Sûhâk. Seventh to tenth century A.D. Length 6 ft. 5 in., breadth 1 ft. 1 in. [1276.]

17. Limestone **sepulchral stele of Mary**, a child, who died on the tenth day of the month Tybi. On the upper portion is a sculptured panel containing a cross and crown, and below this, enclosed within a leaf-border, is a second panel containing the Coptic inscription and the figure of a dove standing on scrolls ornamented with crosses. Both panels are enclosed within a scroll border. From Ṣûhâḳ. Height 4 ft. 4 in., width 1 ft. 6 in. [618.]



Sepulchral stele of Mary, a child. [618.]

SOUTH WALL. 18. Rectangular limestone **sepulchral stele of Porieuthes**, who died aged 12 years, on which is sculptured a representation of the front of a shrine or temple. Between the pillars, in high relief, are sculptured a cross and crown. Height 2 ft., width 1 ft. 1½ in. [1254.]

19. Limestone **sepulchral stele,** with rounded top, of **John,** who died on the fifth day of the month Phamenôth, in the fourteenth year of an Indiction. On the upper portion is sculptured a representation of the front of a shrine, or temple, surrounded by an ornamental border. On each side of the pediment is a dove, and between the pillars is a cross. Height 2 ft. 0½ in., width 1 ft. 2½ in. [665.]

On the tops of Wall-Cases. 20–22. Capitals of pillars of churches in the Sûdân [1536, 1567, 1565]. **23.** Portion of a limestone **pillar,** probably from an ancient Egyptian temple, which has been cut and hollowed out to form the **apse of the shrine** of a saint



Apse of a shrine of a Saint from a Coptic church. [1423.]

in a Coptic church. On the edge are sculptured the figures of birds (doves ?), and on the inside, springing from a shell in the centre, is a design formed of vine branches with doves perched among the grapes and leaves, the whole being enclosed within a border of leaves, flowers, shells, fish, etc. From Esna. Diameter 2 ft. 7 in. [1423]. **24.** Stone obelisk, on one face of which are cut a cross, a triangle, and three lines of inscription (illegible) [1635]. **25.** Portions of a limestone arch sculptured with figures of men (saints ?) riding on dolphins, and circular ornaments; the bevel is decorated with a leaf pattern [1606]. **26–29.** Capitals of stone pillars with elaborate carving and decorations [1563, 1569, 1566, 1636]. **30.** Relief with figures of

a dolphin, a crocodile, and an ass, with a tail having a split end [1652]. **31.** Sandstone **apse,** from a small shrine which held a figure of Mary the Virgin, or a Coptic saint, on which are sculptured, in relief, a cross and other religious symbols. From the ruins of a Coptic church on the Island of Philæ. Coptic Period. Height 2 ft., width 2 ft. 3 in. [1422]. **32.** Slab sculptured with the figure of the BA bird, full-faced, symbolic of the soul, a cruse of water and three loaves of bread. On each wing is carved a seated figure of a man with one hand raised in adoration or farewell [1651]. **33–35.** The capitals of stone pillars elaborately carved [1564, 1570, 1637].

WALL-CASES 1–3. 36. Tablet with the figure of a man sculptured in high relief [1608]. **37.** Relief with the figure of a goddess riding on a dolphin [1537]. **38.** A group of fragments of calcareous stone inscribed in Coptic. **39, 40.** Two bronze-winged animals with human faces (Cherubim ?) [54,031, 54,032]. **41.** Bronze lamp with elaborate handle [54,030]. **42.** A bronze shovel, with feet and an elaborately decorated handle for use in a church [48,981]. **43.** A group of miscellaneous carvings on wood [41,613, etc.]. **44.** Rectangular coffer with bronze handles and lock, inlaid with ivory. On each side are inlaid in ivory two figures of females standing in a building with a pediment [51,061]. **45.** Wooden board for use in schools, inscribed in the dialect of Upper Egypt with the text of the Belief [54,037]. **46.** Wooden board for use in schools, inscribed in the dialect of Upper Egypt with passages from the Scriptures, etc. [54,036]. **47.** Panel painted with a scene representing Christ rising from the tomb [54,035]. **48.** Stele of Theodora, inscribed in Greek and elaborately carved with the Cross and Crown, an eagle holding the Cross ✠ in his beak, and decorated border [54,709].

WALL-CASES 4–13. 49. Upper portion of a rectangular limestone **sepulchral stele,** inscribed in Coptic with an address, or **invocation,** to Michael, Gabriel, Adam, Mary the Virgin, Victor, Phœbamon, Mêna, George, Cyriacus, and other saints and martyrs. Height 10 in., width 1 ft. [673.]

50. Portion of the sandstone **sepulchral stele of Marcus,** inscribed in Greek with a prayer that the deceased might rest in the bosom of Abraham, Isaac, and Jacob. He died on the fifth day of Phamenôth, in the second year of the Indiction, in the year of Diocletian 472, *i.e.*, A.D. 756. Height 8¼ in., width 10½ in. [408.]

51. Limestone **sepulchral stele,** with pyramidal top, decorated with flowers (?), etc., sculptured in relief, and inscribed in Greek, of **Moses,** a centurion, son of Paul, who died on the first day of the month Epiphi, in the second year of an Indiction, aged 35 years. Sams Collection. Height 1 ft. 1 in., width 11½ in. [1362.]

52. Portion of a **sepulchral stele,** inscribed in Coptic with prayers on behalf of a deceased person, whose name is illegible, that he may rest in the bosom of Abraham, and may hear the "sweet voice saying, 'Come, good and "'faithful servant.'" From Kalâbshah. Height 1 ft. 1 in., width 1 ft. 2 in. Presented by Lyttelton Annesley, Esq., 1854. [825.]

53. Portion of a limestone **sepulchral stele,** inscribed in Coptic with an invocation of Michael, Gabriel and other saints. From Abydos. Height 9½ in., width 9½ in. [995.]

54. Upper portion of the sandstone **sepulchral stele of Maria** (?), inscribed in Coptic. Sams Collection. Height 7 in., width 8½ in. [403.]

55. Limestone **sepulchral stele,** with rounded top, of **Tsia,** who died on the twelfth day of the month Phamenôth, in the tenth year of the Indiction. Height 1 ft. 1 in., width 10 in. [1328.]

56. Octagonal marble **sepulchral stele of Trois,** the wife of Parashe, who died on the twenty-eighth day of the month Mesore, in the 457th year of the Era of the Martyrs, *i.e.*, A.D. 741. The inscription is in Coptic. Height 1 ft. 5½ in., width 1 ft. 5½ in. [1208.]

57. Limestone **sepulchral stele,** with rounded top, of **Ammonios,** sculptured with a representation of an elaborately decorated front of a shrine, or temple, with four pillars, gable, etc. Christian Period. Height 1 ft. 2 in., width 9 in. [1337.]

58. Limestone **sepulchral stele,** with rounded top, of a person whose name is wanting, sculptured on the upper part with a shell, bead and other ornaments, and on the lower with figures of two lions in combat (?), between two pillars. Height 1 ft. 2 in., width 10½ in. [621.]

59. Limestone **sepulchral stele,** with rounded top, sculptured with figures of a cross and crown. The name of the deceased is wanting. Height 1 ft. 3 in., width 10 in. [1338.]

60. Limestone **sepulchral stele of Apa Abeg** and **Apa Serine,** the former of whom died on the twenty-second

day of the month Pharmuthi in a year not stated. The inscription is in Coptic. Height 1 ft. 8 in., width 1 ft. 5½ in. [1256.]

61. Rectangular limestone **sepulchral stele of Manna,** who died on the seventh day of the month Tybi, in the third year of an Indiction. The Greek inscription is cut on the lower part of the monument, on three sides of it are rosettes and the meander ornament, and on the fourth side is a raised ornament. Between the inscription and the border are cut two crosses and two crowns, and between these is a rectangular cavity, with an ornament above it. Height 1 ft. 4 in., width 1 ft. 4½ in. [677.]

62. Limestone **sepulchral stele,** with rounded top, on which are sculptured figures of a cross and crown and two circles containing crosses; below are three lines of rudely cut Coptic text. Height 1 ft. 5 in., width 1 ft. [714.]

63. Sandstone **sepulchral stele of Peter,** a deacon and monk, who died on the twenty-fifth day of the month Khoiak, in the eighth year of an Indiction. The inscription is in Coptic. Height 1 ft. 3 in., width 1 ft. 0½ in. [601.]

64. Portion of the sandstone **sepulchral stele of George,** a monk, who died on the seventeenth day of the month Thoth, in the fifth year of an Indiction. The inscription is in Coptic. Height 1 ft. 2½ in., width 11 in. Presented by Sir J. Bowring, 1854. [604.]

65. Rectangular limestone **sepulchral stele,** broken at three of its corners, inscribed with an epitaph in Greek. From Upper Egypt. Period doubtful. Height 1 ft. 1 in., width 10 in. [923.]

66. Rectangular sandstone **sepulchral stele of Abraam,** the "perfect monk," on which is sculptured a representation of the front of a shrine, or temple. Between the pillars are a tablet bearing the name of the deceased, the cross ☥, the letters Alpha and Omega, and ☩ ☩. Height 1 ft. 11 in., width 1 ft. 1½ in. [1257.]

67. Limestone **sepulchral stele,** with pyramidal top and unfinished inscription, sculptured in relief with figures of vine leaves, annules, a cross and crown, etc. Height 1 ft. 11½ in., width 10½ in. [663.]

68. Limestone **sepulchral stele of Pleinos,** an *anagnôstês*, or "reader," on which are sculptured, in relief, the representation of the front of a shrine, or temple, the cross

☧ and crown, the letters Alpha and Omega, the cross ✠, and two *ānkh* crosses ☥ ☥, etc. Height 2 ft., width 1 ft. 3 in. [679.]

69. Portion of an alabaster **sepulchral stele** inscribed ✠ ⲁⲙⲏⲛ ⲡⲣⲟϫ Sams Collection. Length 8 in. [410.]

70. Stone sculptured with a **rosette** in relief. From the ruins of an ancient Coptic church at Philae. Length 1 ft. 6 in., height 1 ft. Presented by Captain Handcock, 1886. [1040.]

71. Limestone **sepulchral stele,** with rounded top and cornice, inscribed in Greek with a prayer for the repose of the soul of **Theodore.** Below the inscription is sculptured a cross between two pillars. Christian Period. Height 1 ft. 5 in., width 1 ft. 0½ in. [405.]

72. Limestone **stele,** uninscribed, with rounded top, sculptured with a representation of the front of a shrine or temple, the figure of a dove, etc., within a decorated border. Height 1 ft. 5 in., width 11 in. [668.]

73. Rectangular sandstone **sepulchral stele of Teucharis,** a Christian lady, who died in the month of Mesore, in a year not stated. Below the Coptic text is a sunk panel, on which are cut in relief the Cross ☥, the letters Alpha and Omega, and vine leaves. On the border are cut a zig-zag pattern, vine leaves, crosses ✠ ✠, etc. Height 1 ft. 6½ in., width 1 ft. 1 in. [1300.]

74. Alabaster **circular tablet of Apa Kurillos,** a presbyter of the Church of Abbâ Kuros, who died on the twenty-sixth day of the month Thoth, in the seventh year of an Indiction. Diameter 1 ft. 8½ in. [411.]

75. Limestone **sepulchral stele,** with rounded top, of **Rachel,** a Christian, sculptured with the figure of a dove standing between pillars, a cross, a shell, and semicircular bands of beaded and leaf ornaments. Inscribed "One God, our Helper." Height 1 ft. 8 in., width 1 ft. 2½ in. [680.]

76. Portion of a limestone **sepulchral stele,** of Apa **Joseph Pegosh,** a native of Terôt-en-Shoone, who died on the twenty-first day of the month of Mesore. The inscription is in Coptic, and contains an invocation to Saints Biktôr (Victor), Phêbamôn, Mêna, George Cyriacus, Philotheos, Sergios and his brethren, and other saints.

Round the inscription is a raised flat border ornament with diamond and leaf patterns. Height 1 ft. 7½ in., width 1 ft. 6 in. [676.]

77. Portion of the limestone **sepulchral stele of Phoibamon,** a monk, inscribed in Coptic with an invocation to the Trinity, and to the saints Jeremiah and Enoch. The year of his death is not stated. Height 1 ft. 6½ in., width 11½ in. [404.]

78. Rectangular limestone **sepulchral stele of John the Deacon,** inscribed with a text in which the deceased is made to lament the bitterness of death, and to state that he died and was buried in the city of Kôs. Height 1 ft. 4 in., width 1 ft. 1 in. Presented by J. Manship Norman, Esq., 1865. [900.]

79. Rectangular limestone **relief,** ornamented with herring-bone and rope patterns, crosses, vine leaves, and other ornaments. Height 2 ft. 2½ in., width 10 in. [678.]

WALL-CASES 14–26. **80.** Rectangular limestone **sepulchral stele,** inscribed in Coptic with a text commemorating Apa **Phoibammon,** who died on the twenty-fifth day of the month Paope, and Mêna, John, and other brethren. Height 1 ft. 2 in., width 2 ft. 8 in. [702.]

81. Portion of a limestone **sepulchral stele,** inscribed in Coptic with parts of three lines of text, a cross ✠, etc. Sams Collection. Height 7 in., width 1 ft. 6 in. [1361.]

82. Sandstone **sepulchral stele,** inscribed in Coptic with a prayer on behalf of **Hetosê,** who died on the tenth day of the month Mesore. Height 1 ft. 2 in., width 10 in. [607.]

83. Limestone **sepulchral stele,** with rounded top, of **Sara,** a Coptic lady, sculptured with figures of an altar, or pillar, with a floreated capital, a dove, a cross, etc., within an ornamented border. Inscribed "One God, our Helper." Height 1 ft. 3½ in., width 1 ft. [667.]

84. Limestone **sepulchral stele,** with rounded top, on which are sculptured a representation of the front of a shrine, with rounded roof and pillars, and a bird (dove?) with its wings raised. The name of the deceased is erased. Height 1 ft. 2 in., width 8½ in. [671.]

85. Portion of a limestone **sepulchral stele,** with rounded top, on which is sculptured, in relief, a representation of the front of a shrine, or temple, with pediment. Between the pillars are figures of two doves, facing each other, and on the sides of the roof are figures of animals.

Below is an interlaced ornament. The raised semicircular border, which rests on four pillars with floreated capitals, is sculptured with a floral pattern, leaves, and semicircles. Height 1 ft., width 1 ft. 1 in. [176.]

86. Rectangular limestone **sepulchral stele of Philotheos,** who died on the eleventh day of the month Paône, in a year not stated. Height 1 ft., width 7½ in. [622.]

87. Upper portion of a rectangular limestone **stele,** inscribed in Coptic with an address, or **invocation,** to Jeremiah, Enoch, Mary the Virgin, and other saints. Height 11 in., width 11 in. [672.]

88. Mural ornament, sculptured with a cross in relief. From a Coptic Church on the Island of Philae. 11 in. square. Presented by Captain Handcock, 1886. [1039.]

89. Limestone **sepulchral stele,** with rounded top, of **Paḥaé,** sculptured with a representation of a shrine, or temple, in relief. Height 1 ft. 3½ in., width 10 in. [666.]

90. Limestone **sepulchral stele,** with rounded top, of **Tapia,** who died on the fourth day of the month Pharmuthi, in the sixth year of an Indiction. The upper portion is decorated with a rosette within concentric circles, cut in relief. Height 1 ft. 4 in., width 9½ in. [620.]

91. Limestone **sepulchral stele of Hêlenê,** the daughter of Peter, the deacon and steward of the Church of St. John at Esna. From Esna. Height 1 ft. 4½ in., width 10½ in. [1336.]

92. Limestone **sepulchral stele of Sabinos,** inscribed in Greek, and sculptured with a rough representation of the front of a gabled shrine, or temple, with the sacred symbols ☧ and ☥, and the letters Alpha and Omega. Height 1 ft. 4½ in., width 1 ft. [1352.]

93. Limestone **sepulchral stele,** with rounded top, of **Anup,** sculptured with a rosette. The inscription is in Coptic. Height 1 ft. 5 in., width 9½ in. [670.]

94. Limestone **sepulchral stele,** with rounded top, of **Taia,** who died on the seventeenth day of the month Mekheir, on which are sculptured a representation of the front of a shrine, or temple, figures of doves holding the Egyptian symbol of "life," ☥, etc. Height 1 ft. 4½ in., width 10 in. [1327.]

95. Limestone **stele,** uninscribed, with rounded top, on which are sculptured figures of doves, palm branches, a

cross and crown, and a representation of the front of a shrine, or temple. Height 1 ft. 5 in., width 1 ft. [674.]

96. Limestone **sepulchral stele,** with rounded top, of **Theutora,** sculptured with a representation of the front of a shrine, or temple, having a pediment and pillars with floreated capitals, and with figures of a dove, vine leaves, etc. Height 1 ft. 4½ in., width 1 ft. 1 in. [669.]

97. Limestone **sepulchral stele,** with rounded top, of **Biktôr** (Victor), sculptured with figures of the eight-rayed cross, and a crown. Height 1 ft. 4½ in., width 1 ft. 0½ in. [716.]

98. Limestone **sepulchral stele of Moses,** on the upper part of which are sculptured, in relief, the representation of a pediment and vine leaves. Below these are the name of the deceased, a cross, and two palm branches. On the lower part, within a double frame, are the cross ☩, the letters Alpha and Omega, and four small crosses. Top left hand projection broken. Height 1 ft. 11½ in., width 1 ft. 1½ in. [1255.]

99. Limestone **sepulchral stele,** with rounded top, of **Moses,** who died on the fifteenth day of the month Pharmuthi, in the sixth year of an Indiction. On the upper portion are sculptured representations of fronts of shrines with pillars, semi-circular ornamental bands, figures of a dove, animals, etc. Height 1 ft. 8½ in., width 1 ft. 3½ in. [664.]

100–107. Eight limestone slabs sculptured in high relief with ornamental patterns, and the figures of an eagle, horsemen, etc.

[1531, 1539, 1613, 1534, 1532, 1607, 1609, 1617.]

108. Limestone **slab,** on which is a representation of a human foot, in sunk relief; above it are the letters ΠΕΚϕ and on one side of it is cut a palm branch. Found in front of the Sphinx. Roman Period. Length 1 ft. 9½ in., width 9 in. Presented by Captain Caviglia, 1817. [436.]

109. Limestone **sepulchral stele,** with rounded top, of **David,** who died on the ninth day of the month Pakhon, in the twelfth year of an Indiction. On the upper portion is sculptured an eight-rayed cross enclosed within a crown. Height 1 ft. 10 in., width 1 ft. [675.]

110. Sandstone **sepulchral stele of John,** who died on the fourteenth day of the month Tybi, in a year of the tenth Indiction. This monument is sculptured with

representations of a gable, or pediment, bosses, a cross and crown, etc., and is inscribed in Greek with an address to the mourners, who are entreated not to grieve for the deceased. Seventh or eighth century A.D. Height 1 ft. 9½ in., width 11 in. [1250.]

111. Rectangular **sepulchral stele**, with pyramidal top, of **Abraam**, who died on the twenty-second day of the month Mekhir, in a year not stated. On the upper portion is sculptured a vine branch, and on the middle are a cross and crown. Height 1 ft. 10½ in., width 1 ft. 0½ in. [1351.]

112. Limestone **sepulchral stele**, inscribed in Greek, of **Eutychousa**, who died on the twenty-fifth day of the month Khoiak, in the eighth year of an Indiction. Height 2 ft., width 1 ft. [660.]

113. Limestone cross which was set up in memory of **Abariouna** and **Eulekia**. Height 1 ft. 9½ in., width 8 in. [1339.]



Sepulchral monument in the form of a cross. [1339.]

TABLE-CASE A. Specimens of **ostraka** and slices of calcareous stone, **inscribed in Coptic.** The texts chosen for exhibition consist of affidavits, legal acknowledgments and undertakings, letters, invoices, contracts, writing exercises, extracts from the Scriptures, and from liturgies, hymns, etc. The period to which most of these belong lies between A.D. 550 and 900. The following are the most important:—

1. Affidavit made by three persons that Kyrikos had acknowledged in their presence the receipt of money due to him. [32,783.]

2. Circular letter from the Bishop Abraham (?) to his people, denouncing the injustice of Psate towards the poor. Presented by the Egypt Exploration Fund. [32,782.]

3. Liturgical fragment in Coptic, containing part of a preface and sanctus from the anaphora of the mass. [32,799.]

4. Acknowledgment of the gift of a field from Apa Victor, and engagement to pay the taxes for the same.

Signed by five persons; dated 20th Thoth, 15th year of an Indiction. [32,860.]

5. Undertaking by Abraham, son of David of Tchême (Madînat Habû), to look after the camel and its furniture belonging to Apa Iakob. Witnessed by two persons, dated 12th Hathor, 5th year of an Indiction. [32,794.]

6. A promise to obey the canons, to learn the gospel of St. John by heart, etc., by three persons who have applied to Bishop Abraham to be ordained deacons. Presented by the Egypt Exploration Fund. [32,789.]

7. Fragment of a writing exercise in Greek, of a religious character, written by Elias. [21,091.]

8. Religious exercise; Coptic and Greek hymns. [35,123.]

9. Letter from the Bishop Abraham to Pesynthios, the Lashane (magistrate), rebuking him for injustice. [32,795.]

10. Undertaking by Papas and Photinos, priests, to report the proceedings of Apa Victor to the Bishop (?). [32,785.]

11. Coptic school exercise in Greek words and names of persons and places. [26,210.]

12. Writing exercise, of a religious character, written by the deacon Petros (?). [21,271.]

13. Blacksmith's invoice of iron rings, chains, collars, etc., which he had supplied. Names wanting. [21,178.]

14. Bilingual (Coptic and Greek) list or account of "damaged sacks." [32,867.]

15. Coptic abecedarium and copybook. VIIth century. [26,739.]

16. Letter from the "most humble" Pesenthios to his "father" Môyses. [21,138.]

17. Beginning of an extract from Psalm xcviii., "Sing unto the Lord a new song, etc." [14,070.]

18. Part of a letter to an unknown person. [21,087.]

19. Part of the Alexandrine canon of the mass written in corrupt Greek by Apa Eihannes. [5880.]

20. Fragment containing part of a Greek hymn and a letter in Coptic, conveying the salutations of Dioskoros to his brother Ounaref, his mother Tnouba, etc. [5881.]

21. List of measures of corn (?) sent (?) to various persons, whose names are enumerated. [20,025.]

22. Part of a hymn or psalm (?). [14,248.]

23. Letter from Souloumôn Mengera to Apaï Karakos, referring to gravestones. [21,235.]

24. List of houses belonging to various persons. [21,430.]

25. Part of a letter to Pesynthios, mentioning Samuël. [20,012.]

26. Letter from the priest Victor, and Matthaios, to Germanos and Isak (Isaac), authorizing them to sow their share of a field, and specifying the rent. Dated in the 4th year of an Indiction. [32,840.]

27. Letter from the monk Peperporos to the monk Enoch, replying to a former letter, and referring to the matter of Epiphanios. [14,210.]

28. Document referring to the sale of a camel. Dated 2nd Pashans; witnessed by three persons:—Dioskle and Ouanafre of Pallas, and Gergôrios of Remmosh. [14,080.]

29. Letter dated the 28th Paôphi, in the 12th year of an Indiction, referring to Apa Philotheos having been sent to the writer, and to a payment of 17½ ardebs (of corn?) having been made to a camel-driver, etc. [14,134.]

30. Coptic prayer; at end is a fragmentary list of Coptic and Roman months. [5892.]

31. Letter from Epiphanios to the lord Paternoute, referring to wood, a camel, etc., sent by the latter, and praying that the Lord may bless him and deliver him from the devices of man, and from the snares of the enemy. [14,040.]

32. Fragment of a letter of religious character, incised. [35,136.]

33. Fragment of a religious text written by Shenoute or Papnoute. [5870.]

34. List of proper names; probably of workmen. [20,093.]

35. Letter from Zebedê to his brother Iôhannes, referring to clothes to be brought by Kalinekos. [16,783.]

36. Letter of Shenoute, son of Piôb, in the Khastron (*sic*) of Shlout (?) and Môyses, son of Severus and Pahôm, son of Dionysios, dwelling in the nome of Ermont, to Shenoute, son of the priest Pham in Ermont, agreeing to pay his wages for having taken charge of the field of Kharitou, without any neglect. [21,293.]

37. Part of a letter, in an ornate hand, written to a monk, to ask for advice. [21,016.]

38. School exercise, consisting of Scriptural passages, chiefly relating to Sion. [14,030.]

39. Fragment of a letter from Maria the nun to Isak (Isaac), "her beloved brother." [21,268.]

40. Part of a contract or agreement. [31,661.]

41. Part of a letter requesting some monks to bless the writers, and to send holy water to them that they may sprinkle their sick beasts with it. [21,259.]

42. Safe-conduct issued by Souai the Lashane (magistrate), to Mena. Written by Niharau the deacon. [32,995.]

43. Agreement, drawn up in legal form, between David (?) and Antonios the monk, with regard to articles delivered by the writer in exchange. Presented by A. H. Gardiner, Esq., 1902. [36,294.]

44. Letter from Isak (Isaac) the monk, enquiring after his "beloved father" Paam. [5865.]

45. Exercise in writing begging letters by a monk. [32,847.]

46. Letter from Papnoute to Apa Victor the Presbyter, with regard to his property. [20,004.]

47. Part of a letter concerning money, and mentioning a sateere (stater) of silver. [18,869.]

48. Authorization from Abraham and Victor to Victor Kyriakos, and to Victor, son of Georgios, with regard to a financial matter. [31,943.]

49. An account of measures of corn, straw, and sesame seed belonging to (?) Theudora (?). [14,025.]

50. Account of grain. [21,185.]

51. List of payments or distributions of measures of beans, barley, corn and nuts, to various persons, chiefly church officials. [20,040.]

52. Receipt for seed-corn "for the work of the ploughs." [21,172.]

53. List of measurements of land, in which Greek arithmetical signs, etc., are employed. [29,750.]

54. Letter from Anatôlios and Isak (Isaac) to the holy father Zacharias, mentioning Paam, Victor, and Apa Marouf. VIIIth century. [14,078.]

55. Acknowledgment of a debt of one holokotinos (solidus) due to Phoibamon the camel-driver, for his pay. Signed by David the monk. [21,378.]

56. Authorization from Pako in respect of rent. [19,879.]

57. Receipt for a holokotinos (solidus) paid as tax or rent by Zaël for the "camels' field," for the ninth year.

Dated 1st Mekheir, 9th year of an Indiction. Signed by Iohannês the monk. VIIIth century A.D. [21,150.]

58. Receipt for one holokotinos (solidus) paid by Kosmas as an instalment of the yearly tax. Signed by David and Pisraêl. VIIIth century. [20,074.]

59. Acknowledgment by Phoibamôn of a debt owing to Apa David, a monk. [20,039.]

60. School exercise in Greek and Coptic grammar; on the obverse is a portion of a letter addressed to the authorities of a monastery. [14,222.]

61. Reading exercise. [31,387.]

62. Fragment of a school exercise, with rough drawings of animals. [21,291.]

63. Writing exercise in the form of a letter, and roughly drawn faces, etc. [32,804.]

64. Acquittance of Mizael Konstantinos for one holokotinos paid as the first instalment of taxes for the year. Signed by Severus. VIIIth century. [18,722.]

65. Writing exercise, for the formation of letters. [18,816.]

66. Fragment of a letter. [19,379.]

67. Inscribed fragment with portion of a rough drawing of a bird. [21,052.]

TABLE-CASE B. Miscellaneous Coptic antiquities.

1. Bronze **censer** with chains [54,380]. **2, 3.** Bronze **lamps,** each with a Coptic cross on the handle [54,384, 98,930]. **4.** Carved wooden **drinking cup** [54,050]. **5.** **Pair** of **cymbals,** attached to leather-bound handle; these were rattled in a church at the Elevation of the Host [54,014]. **6.** Wooden **spoon** [54,033]. **7.** Wooden **hair-pin** with the figure of a nude woman [54,034]. **8.** Wooden **stamp** inscribed ⲔⲀⲚⲀⲔⲒⲞⲤ [54,042]. **9–11.** Three ivory ornaments [54,466, 54,467, 54,468]. **12.** Metal necklace with chains and pendants [54,386]. **13–16.** A fine collection of Coptic wooden **combs** decorated with figures of birds, animals, and men and women in hollow-work [54,474, 54,475, 54,477, 54,478]. **17–24.** A collection of Coptic wooden combs, some of them being decorated with annules [54,473, 54,476]. **25.** Wooden **box for medicine scales,** with two divisions [26,845]. **26, 27.** Three similar boxes, but without divisions [6191, 18,178, 54,044]. **28. Mirror** in circular wooden case inlaid with mother-of-pearl [51,062]. **29–32.** Three small mirrors in wooden cases [51,065, 51,064, 51,063]. **33.** Wooden and

ivory toilet box [48,025]. **34.** Stone object inscribed with Solomon's seal ✡ [54,708]. **35–46.** A group of pieces of carved bone and ivory [36,339, 36,342, etc.].

A collection of **Coptic crosses, bone pendants, bronze rings,** bangles, etc., presented by the late Rev. Greville J. Chester, 1886. The greater number of these were found at Akhmîm, in Upper Egypt, a town which stands close to the site of the ancient city of Apu, called by the Greeks Panopolis. As early as the end of the third century of our era there existed here a considerable number of Egyptians who had embraced Christianity, and were commonly known as **Copts,** and during the fourth, fifth, and sixth centuries large monasteries and institutions of a somewhat similar character were established in and about the city. The wealth of Panopolis was derived chiefly from linen working and stone cutting, and the rich folk of the city were buried in elaborately embroidered shrouds and winding-sheets; it is from the graves of such that the objects in this division have been collected. The most noteworthy are:—**75.** Bone cross. **76.** Bronze cross, inlaid with red paste. **78.** Iron hair-pin, with the figure of a cock at one end. **81, 82.** Iron bangles, with rectangular inlaid plaques. **84.** Fine bronze cross, with inlaid silver boss. **85.** Wooden dagger, with handle in the form of a Coptic cross. **88.** Bone pendant, with a figure of a Coptic saint in relief. **89–104.** Group of crosses in metal, glass, bone, mother-of-pearl, etc. **105.** Tweezers and other implements, on a ring. Arabic Period? **106–111.** Metal bangles. **112–115.** Metal earrings, with pendants made of glass, etc. **116–126.** Group of crosses. **127.** Mother-of-pearl dove. **128.** Mother-of-pearl object, of unknown use. **131.** Bronze chain. **132–138.** Bronze bells, for attaching to garments. **150.** Bronze hair-pins, with round heads. **151.** Bone plaque; compare **88.** **152.** Mother-of-pearl object, use unknown. **153.** Bronze ornament from a staff used in religious processions, with model of the seven-branched candlestick which stood in the Jewish Temple. **157.** Large bronze Coptic cross, with traces of linear ornamentation.

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1321	196	1609	324	2302	127
1323	149	1613	324	2303	126
1326	315	1617	324	2304	126
1327	323	1624	163	2305	120
1328	319	1631	163	2308	122
1334	314	1632	136	2312	120
1335	315	1635	317	2313	120
1336	323	1636	317	2315	129
1337	319	1637	318	2320	24
1338	319	1651	318	2335	24
1339	325	1652	318	2339	126
1350	315	1675	135	2340	126
1351	325	1700	164	2341	133
1352	323	1731	164	2348	133
1356	11	1795	164	2362	133
1361	322	1835	150	2363	51

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2369	24	2589	269	4421	205
2376	24	2597	269	4424	205
2379	134	2609	270	4425	205
2381	129	2612	269	4434	205
2382	129	2678	270	4435	205
2403	151	2681	270	4446	205
2404	151	2732	292	4451	205
2429	214	2733	292	4456	204
2433	206	2734	292	4764	150
2437	231	2736	293	4464	204
2446	136	2880	18	4490	10
2450	136	2923	91	4492	15
2451	136	2924	93	4492	15
2452	136	2928	92	4493	15
2453	136	2929	94	4498	17
2462	105	2933	91	4535	18
2463	23	2934	90	4536	18
2464	273	2939	91	4585	18
2467	273	2942	213	4586	18
2469	88	2948	92	4591	18
2472	88	2951	94	4603	15
2523	19	2960	94	4618	18
2473	87	2965	92	4631	18
2474	88	3103	95	4640	18
2477	87	3334	210	4653	18
2479	201	3361	90	4659	19
2480	201	3593	227	4672	17
2481	87	3614	236	4684	19
2482	87	3615	236	4697	19
2484	201	3616	236	4701	10
2485	201	3617	236	4706	10
2517	87	4377	205	4711	289
2521	201	4378	205	4716	13
2522	201	4386	206	4726	10
2530	28	4394	206	4735	9
2538	28	4397	205	4735	13
2541	27	4398	205	4736	9
2542	28	4402	205	4762	144
2543	28	4403	205	4762	221
2555	28	4408	206	4766	151
2556	28	4409	206	4767	261
2560	265	4415	205	4768	261
2561	265	4416	205	4790	144
2564	213	4418	205	4796	145
2571	269	4419	205	4801	144
2573	269	4420	205	4803	278

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4823	258	5341	222	5621	273
4824	258	5363	222	5623	83
4825	258	5399	204	5625	48
4826	258	5406	137	5627	83
4860	258	5407	136	5630	82
4875	258	5409	136	5631	48
4929	258	5410	206	5632	47
4947	260	5412	136	5633	82
4948	260	5414	204	5635	82
4949	260	5421	203	5638	82
4950	260	5423	203	5639	82
4951	260	5425	203	5640	48
4952	260	5428	203	5641	82
4986	137	5429	226	5643	82
4987	137	5430	228	5645	47
4988	137	5433	204	5646	47
5042	137	5457	203	5647	48
5043	137	5465	226	5649	82
5091	261	5466	204	5801	311
5095	261	5472	207	5802	311
5115	262	5473	227	5813	311
5117	258	5481	226	5828	310
5135	260	5489	226	5865	328
5136	260	5490	226	5870	327
5137	260	5498	54	5880	326
5138	260	5499	54	5881	326
5139	260	5500	54	5892	327
5140	260	5505	227	5897	266
5141	260	5506	227	5901	268
5142	260	5508	137	5904	137
5174	258	5512	49	5906	267
5175	258	5513	49	5907	268
5176	258	5514	49	5910	267
5187	277	5515	49	5918	267
5227	278	5516	49	5921	268
5277	261	5524	49	5923	268
5282	260	5525	49	5933	137
5283	261	5526	213	5946	84
5296	54	5538	213	5952	85
5297	54	5537	150	5953	85
5310	209	5547	50	5954	84
5311	209	5555	268	5955	84
5315	55	5557	137	5957	84
5326	55	5558	137	5962	85
5335	278	5599	207	5965	85
5340	223	5620	273	5966	85

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5971	84	6123	19	6759	35
5975	84	6124	213	6761	33
5981	266	6125	213	6768	35
5992	137	6133	149	6770	31
5995	137	6134	236	6775	31
6005	200	6181	269	6777	31
6006	200	6191	329	6779	33
6007	200	6192	275	6829	31
6008	200	6193	275	6911	235
6009	200	6209	207	6912	235
6010	200	6211	209	7159	211
6011	200	6358	213	7160	211
6012	200	6359	142	7357	235
6013	200	6359	213	7380	235
6016	200	6361	213	7381	235
6023	200	6362	213	7789	210
6024	200	6364	152	7790	210
6025	207	6365	213	7844	234
6028	209	6373	212	7845	235
6034	226	6374	212	7853	68
6035	226	6381	212	7858	67
6040	209	6457	53	7865	68
6041	210	6466	53	7876	90
6046	207	6467	53	7877	69
6048	240	6477	226	7878	68
6050	201	6480	226	7925	69
6051	201	6518	223	7930	69
6052	206	6519	224	7999	67
6055	209	6524	224	8003	67
6058	202	6640	224	8005	68
6059	202	6641	224	8006	68
6060	209	6644	224	8400	114
6061	209	6671	33	8447	113
6064	207	6672	33	8448	115
6065	207	6673	33	8450	107
6069	202	6674	33	8451	112
6070	203	6707	298	8452	114
6073	201	6736	34	8453	107
6074	201	6739	35	8456	112
6075	208	6740	35	8457	109
6118	200	6746	35	8458	111
6119	200	6748	35	8459	108
6119	266	6752	34	8460	113
6120	200	6753	34	8461	139
6121	200	6754	34	8462	141

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8464	111	8689	4	9679	140
8465	109	8690	4	9684	140
8466	109	8693	5	9686	140
8467	110	8695	5	9690	140
8468	138	8703	6	9729	140
8469	111	8824	6	9736	30
8470	110	8844	4	9739	29
8471	113	8889	39	9749	29
8472	113	8890	39	9870	29
8473	108	8891	39	9872	29
8474	113	8896	8	9890	309
8475	113	8897	8	9892	309
8476	112	8899	8	9893	309
8477	109	8900	8	9894	309
8478	111	8930	8	9895	309
8479	113	8950	8	9900	293
8482	111	8956	8	9901	294
8484	103	8964	9	9922	296
8484	114	8966	8	9975	297
8485	112	8971	147	9980	297
8486	109	9044	142	9981	297
8490	103	9216	145	9982	297
8493	114	9447	6	9983	295
8495	272	9507	118	9988	298
8497	103	9524	117	9995	295
8497	114	9525	117	9999	308
8501	114	9526	266	10010	294
8503	82	9528	266	10016	308
8504	115	9535	38	10018	296
8505	47	9536	38	10026	308
8506	47	9537	38	10037	295
8508	47	9539	143	10042	308
8510	47	9545	38	10051	307
8522	7	9546	148	10052	300
8523	7	9562	38	10060	300
8525	7	9563	38	10070	308
8570	8	9564	38	10091	297
8571	8	9565	38	10108	298
8572	8	9568	38	10109	296
8573	8	9569	38	10110	296
8577	8	9570	38	10111	296
8578	8	9571	38	10112	298
8579	8	9634	38	10114	298
8580	8	9641	140	10115	298
8604	8	9650	139	10116	298

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10181	302	11117	219	11720	164
10182	303	11143	188	11730	151
10183	307	11158	168	11753	271
10184	303	11171	142	11761	150
10185	302	11211	178	11762	150
10188	296	11212	149	11763	150
10221	300	11233	168	11764	150
10247	300	11260	179	11779	170
10274	301	11381	170	11820	142
10463	308	11382	170	11821	150
10470	294	11393	150	11836	149
10471	294	11395	150	11859	150
10472	294	11396	150	11862	142
10473	294	11482	198	11865	150
10477	293	11487	167	11888	51
10478	295	11495	190	11890	53
10490	295	11503	165	11891	162
10509	307	11504	189	11895	163
10558	295	11512	178	11896	151
11001	177	11513	190	11898	163
11003	168	11517	170	11900	151
11008	170	11525	189	11918	164
11013	168	11529	190	11936	162
11016	177	11530	165	11949	163
11017	170	11532	163	11976	142
11019	177	11549	51	11983	164
11022	168	11552	162	11987	149
11033	170	11553	162	11989	150
11036	170	11556	164	12005	151
11038	177	11579	163	12016	151
11040	167	11582	170	12021	150
11045	168	11585	163	12022	164
11046	178	11590	164	12030	164
11047	170	11593	162	12031	150
11052	177	11594	162	12033	164
11054	187	11616	163	12035	151
11055	178	11617	163	12040	164
11056	182	11619	163	12041	164
11057	179	11620	164	12043	151
11067	167	11624	164	12055	151
11068	177	11626	164	12059	151
11069	196	11629	31	12267	226
11072	217	11630	164	12271	275
11074	178	11631	150	12272	274
11109	182	11635	150	12277	207

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12518	150	13353	126	14392	134
12527	145	13354	126	14397	133
12535	209	13366	128	14399	51
12539	269	13368	126	14401	81
12543	197	13403	151	14403	130
12550	224	13405	170	14405	133
12551	205	13429	234	14421	130
12552	204	13485	144	14451	210
12561	163	13513	200	14467	86
12587	168	13519	168	14493	86
12588	188	13520	170	14556	235
12589	188	13524	150	14586	236
12590	170	13527	189	14594	89
12592	188	13531	149	14595	89
12623	310	13596	86	14627	211
12634	310	13950	235	14654	68
12674	310	13969	310	14665	211
12704	31	14004	311	14790	211
12744	277	14022	311	14947	145
12749	148	14025	328	14957	261
12778	49	14030	327	15031	90
12779	49	14040	327	15077	134
12782	49	14041	310	15082	133
12784	49	14070	326	15291	166
12786	49	14078	328	15423	214
12817	150	14080	327	15439	67
13151	145	14112	311	15453	221
13152	145	14116	310	15475	261
13157	146	14134	327	15476	261
13159	146	14186	311	15478	278
13160	142	14210	327	15480	261
13162	142	14222	329	15481	150
13164	150	14231	18	15485	277
13172	146	14248	326	15516	67
13175	146	14288	119	15563	39
13185	149	14315	53	15564	39
13187	151	14345	91	15573	39
13188	151	14349	91	15578	39
13316	134	14366	133	15619	67
13318	120	14368	129	15671	51
13320	120	14371	134	15675	218
13321	13	14371	273	15683	203
13324	82	14374	92	15684	203
13345	120	14376	93	15685	203
13346	119	14380	93	15686	209

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15748	150	17175	228	18669	8
15763	8	17176	228	18681	170
15770	208	17184	226	18711	310
15771	208	17232	62	18719	310
15772	283	17373	65	18722	329
15774	212	17402	145	18777	310
15775	135	17740	94	18816	329
15776	282	17822	93	18869	328
15779	209	18065	235	19379	329
15785	203	18074	151	19464	310
15786	207	18152	28	19679	328
15840	92	18153	28	20004	328
15931	203	18155	28	20012	327
15980	31	18156	28	20025	328
15987	236	18161	266	20039	329
16021	86	18162	30	20040	328
16036	208	18167	211	20066	310
16037	218	18168	210	20074	329
16041	132	18175	83	20093	327
16058	103	18176	269	20431	228
16173	214	18178	329	20577	234
16220	214	18179	292	20586	210
16232	212	18181	207	20593	210
16453	15	18182	225	20649	203
16520	90	18186	86	20652	135
16665	225	18187	86	20704	199
16672	50	18192	122	20717	274
16783	327	18193	123	20718	209
16977	92	18194	17	20719	207
16979	88	18195	53	20725	35
16980	88	18196	87	20731	124
16989	141	18199	224	20750	137
17059	51	18200	224	20753	28
17060	142	18206	137	20754	214
17079	207	18210	39	20756	293
17083	265	18211	39	20759	13
17084	212	18218	228	20760	216
17087	270	18219	227	20761	270
17094	212	18230	228	20762	201
17109	207	18231	228	20763	53
17169	164	18300	94	20773	293
17170	132	18324	105	20777	277
17171	228	18335	207	20779	86
17172	228	18607	31	20780	86
17173	228	18647	95	20781	54
17174	228	18666	270	20783	201

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20785	278	21178	326	21804	23
20790	284	21185	328	21818	268
20790	309	21235	326	21820	135
20791	283	21259	328	21878	123
20795	309	21268	325	21886	28
20797	309	21271	326	21891	53
20812	309	21291	329	21892	53
20813	309	21293	327	21893	270
20816	309	21378	328	21895	269
20817	54	21400	150	21899	281
20853	151	21430	327	21900	281
20856	234	21547	235	21901	281
20859	86	21551	135	21902	281
20865	166	21574	56	21903	281
20866	87	21575	56	21907	208
20869	198	21576	56	21922	5
20871	91	21577	56	21948	277
20875	86	21578	56	21950	257
20876	147	21580	56	21953	51
20877	148	21603	56	21978	125
20879	148	21607	56	21979	125
20887	25	21608	56	21980	125
20888	29	21609	56	21981	18
20891	148	21610	56	21991	283
20896	209	21611	56	21992	283
20898	207	21612	56	21999	213
20900	206	21632	225	22000	205
20905	203	21635	48	22016	146
20910	281	21636	108	22111	55
20911	281	21637	111	22112	142
20917	262	21638	309	22154	164
20921	13	21639	113	22168	170
20923	226	21699	203	22185	249
20942	205	21704	8	22200	245
20945	83	21719	206	22238	262
20968	234	21732	137	22240	13
20971	148	21733	137	22324	263
20993	270	21789	227	22355	149
20995	88	21790	227	22356	261
21016	327	21791	227	22374	38
21052	329	21795	227	22375	38
21067	326	21796	228	22376	38
21091	326	21797	227	22377	38
21138	326	21802	228	22424	53
21150	329	21803	228	22510	51

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22554	31	22870	225	23201	309
22555	31	22874	152	23204	309
22556	9	22876	53	23207	309
22557	125	22877	53	23213	309
22558	124	22879	144	23216	309
22559	15	22880	53	23217	309
22559	16	22881	151	23222	213
22721	208	22882	151	23224	151
22722	208	22883	51	23226	145
22730	143	22887	164	23232	225
22731	143	22889	151	23276	151
22732	143	22895	95	23299	92
22739	150	22905	24	23325	260
22742	8	22906	24	23326	260
22743	8	22914	111	23329	277
22750	135	22915	109	23330	277
22752	33	22916	113	23331	277
22761	142	22917	114	23332	258
22782	105	22918	108	23347	204
22783	105	22921	177	23421	281
22784	25	22923	190	23424	51
22797	53	22924	197	23426	218
22798	146	22925	170	23429	91
22805	234	22927	217	23452	208
22816	202	22928	163	23457	54
22817	15	22930	190	23458	216
22817	16	22935	39	23503	208
22818	141	22961	15	23555	203
22821	260	23043	203	23556	208
22826	146	23049	164	23612	142
22826	268	23050	220	23791	261
22829	277	23056	146	23853	94
22830	292	23057	268	23867	178
22832	10	23060	282	23907	209
22834	210	23061	281	24118	15
22836	143	23064	206	24238	146
22838	149	23067	135	24287	90
22839	269	23068	27	24311	210
22842	204	23077	31	24312	210
22863	136	23083	235	24315	149
22864	136	23149	207	24319	281
22865	136	23150	207	24323	216
22866	10	23178	268	24385	122
22867	225	23184	309	24386	218
22868	225	23193	309	24388	226

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24391	269	24651	261	25530	310
24395	218	24652	258	25563	8
24396	142	24653	258	25564	95
24397	141	24656	57	25566	51
24398	141	24657	31	25567	51
24405	151	24668	53	25568	6
24406	151	24680	144	25683	311
24409	158	24684	149	25736	310
24410	142	24685	149	25910	310
24416	9	24686	145	26011	310
24416	13	24689	146	26210	326
24423	136	24691	150	26225	86
24425	83	24695	271	26226	144
24426	83	24700	162	26299	234
24428	6	24701	51	26230	224
24429	132	24703	277	26231	145
24430	125	24705	148	26232	149
24431	127	24708	267	26233	145
24431	128	24709	20	26234	150
24434	309	24711	7	26235	150
24450	309	24714	119	26237	149
24453	309	24713	24	26238	150
24463	309	24718	219	26239	151
24464	309	24722	170	26242	18
24471	309	24726	188	26247	283
24478	309	24727	164	26251	217
24481	309	24738	150	26254	51
24483	309	24743	144	26256	26
24491	309	24752	67	26258	31
24496	309	24755	234	26260	212
24497	309	24774	89	26261	202
24532	309	24777	94	26263	151
24533	309	24784	133	26263	204
24536	309	24785	198	26264	275
24548	309	24898	291	26267	142
24564	211	24899	207	26269	11
24576	49	24909	228	26271	130
24619	128	24910	228	26273	274
24619	129	24956	218	26273A	309
24627	18	25253	134	26276	136
24632	292	25260	270	26278	209
24633	270	25262	113	26279	135
24636	203	25297	208	26279	269
24637	203	25298	35	26282	17
24639	217	25304	310	26296	189

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26300	146	26935	122	27490	204
26303	145	26943	188	27493	201
26306	146	26957	252	27516	136
26307	145	26958	252	27526	105
26311	150	26963	10	27581	31
26312	150	26971	13	27585	196
26313	151	26973	219	27610	273
26316	179	26975	152	27611	273
26317	190	26976	218	27722	6
26318	151	26977	218	27723	214
26323	92	27196	270	27724	219
26326	92	27236	268	27725	150
26335	163	27300	199	27732	91
26360	288	27332	112	27734	218
26387	146	27335	39	27737	249
26437	309	27336	20	27741	249
26439	309	27337	11	27746	250
26442	309	27338	11	27754	245
26456	53	27338	31	27758	241
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26591	234	27340	14	29038	94
26592	234	27341-		29039	94
26651	245	27355	135	29062	236
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26678	309	27358	219	29157	234
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26685	137	27363	219	29183	293
26726	145	27365	217	29187	203
26730	291	27366	177	29188	203
26739	326	27369	4	29197	190
26740	226	27370	219	29201	218
26741	86	27371	270	29202	218
26748	189	27372	6	29204	15
26775	206	27374	103	29204	16
26778	206	27375	142	29207	261
26790	119	27376	269	29208	261
26793	148	27378	148	29211	14
26801	50	27379	151	29212	131
26802	50	27380	189	29214	151
26803	50	27381	218	29220	65
26811	149	27389	25	29222	235
26813	148	27391	88	29224	67
26820	262	27392	202	29253	65
26845	329	27394	135	29277	125

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29313	12	29553	293	29936	258
29314	12	29559	82	29937	258
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29333	17	29566	27	29951	136
29348	18	29567	27	29952	136
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29371	84	29655	149	30005	8
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29416	281	29672	282	30057	214
29417	271	29673	282	30062	212
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29422	103	29676	136	30083	203
29422	114	29679	260	30086	202
29429	204	29691	310	30087	201
29430	204	29745	311	30089	206
29431	209	29750	328	30090	203
29433	84	29771	274	30091	208
29434	214	29907	18	30121	280
29436	93	29915	18	30220	279
29437	45	29918	9	30245	206
29438	45	29917	9	30247	5
29440	67	29918	9	30337	210
29488	211	29919	9	30370	10
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29479	18	29921	9	30391	283
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29513	309	29928	9	30394	283

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30412	280	30798	290	32136	291
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30460	163	30936	246	32152	10
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30477	93	31661	328	32186	124
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30716	24	32091	283	32210	203
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30725	51	32117	280	32213	212
30727	26	32118	282	32220	95
30728	86	32119	282	32224	20
30729	86	32120	282	32241	2
30731	214	32121	282	32246	10
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30734	202	32124	280	32465	287
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30738	54	32126	288	32482	210
30742	288	32128	288	32488	288

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32502	281	32644	285	32760	25
32503	282	32646	286	32761	22
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32517	9	32652	285	32782	325
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32535	17	32661	286	32794	326
32536	17	32662	286	32795	326
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32575	94	32667	286	32835	6
32582	203	32668	286	32840	327
32583	293	32669	286	32847	328
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32592	261	32672	286	32995	328
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32609	104	32683	250	33938	5
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32612	105	32697	84	34029	8
32613	104	32702	290	34185	141
32617	264	32708	38	34190	146
32620	10	32709	38	34190	148
32621	136	32723	92	34201	146
32629	133	32731	25	34201	150
32630	11	32732	24	34202	150
32637	144	32733	24	34203	151
32638	219	32741	24	34208	148
32639	248	32743	24	34213	145
32640	284	32746	22	34215	146

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34279	147	35274	266	35513	284
34280	147	35275	266	35514	284
34288	147	35276	266	35515	284
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34290	147	35292	118	35518	284
34291	147	35293	118	35519	284
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34868	187	35299	12	35525	285
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34897	150	35301	13	35527	285
34905	151	35306	13	35528	285
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34908	152	35350	246	35530	285
34927	148	35352	246	35531	285
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34939	219	35362	122	35546	250
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35018	250	35413	145	35554	285
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35588	286	35995	261	36301	274
35596	287	36013	257	36306	202
35607	285	36032	261	36307	202
35625	111	36035	262	36308	202
35627	141	36036	262	36310	212
35630	103	36049	274	36311	197
35630	114	36050	274	36313	162
35650	140	36052	275	36314	270
35681	139	36055	275	36318	54
35684	139	36060	275	36322	54
35685	139	36062	275	36328	247
35697	140	36067	274	36330	11
35698	10	36068	274	36330	12
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35709	27	36076	51	36338	12
35714	257	36077	275	36339	330
35715	251	36128	273	36342	221
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35720	164	36149	31	36343	221
35721	163	36150	30	36346	142
35725	162	36151	31	36347	13
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35855	31	36215	205	36422	117
35856	33	36216	205	36424	30
35857	34	36217	205	36425	30
35863	33	36218	163	36427	25
35895	107	36250	103	36435	4
35896	107	36266	208	36437	120
35900	226	36288	201	36440	130
35903	226	36289	203	36441	123
35906	12	36294	328	36447	163

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36458	65	36808	204	37273	281
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36467	91	36822	203	37277	290
36468	92	36826	49	37278	282
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36487	95	36873	136	37281	288
36493	149	36892	137	37282	289
36494	149	36896	137	37283	290
36495	149	36897	137	37284	251
36496	149	36903	104	37301–37312	291
36497	149	36904	105	37325	292
36499	214	37094	210	37326	130
36501	264	37101	223	37348	34
36504	112	37104	224	37349	266
36625	38	37105	223	37350	293
36628	38	37107	224	37359	281
36631	38	37108	224	37360	146
36632	38	37124	204	37360	151
36633	38	37135	207	37376	164
36634	38	37158	31	37404	65
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36637	38	37162	268	37407	147
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36728	208	37184	269	37449	164
36732	207	37191	269	37451	86
36735	209	37192	269	37452	148
36743	207	37202	270	37464	283
36756	208	37206	270	37466	53
36764	202	37215	269	37467	53
36765	203	37234	271	37469	54
36766	202	37239	20	37470	167
36768	203	37256	280	37477	53
36769	202	37264	280	37639	126
36770	202	37265	280	37640	54
36772	201	37266	280	37642	275
36775	201	37267	280	37697	62
36776	202	37268	280	37866	65
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37885	125	38012	289	38208	54
37886	128	38013	289	38209	54
37887	129	38014	290	38210	54
37888	130	38015	290	38212	55
37889	132	38016	290	38213	55
37890	131	38017	290	38214	55
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37892	132	38024	290	38236	51
37893	132	38025	290	38241	54
37894	132	38026–38042	290	38244	54
37895	120	38043	289	38245	54
37896	120	38044	289	38246	86
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37900	273	38047	290	38249	201
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37903	132	38051	290	38258	136
37905	134	38052	290	38259	135
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37913	281	38054	290	38261	136
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37918	51	38076	291	38274	272
37922	135	38108	291	38282	268
37924	85	38109	291	38283	268
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37983	81	38159	291	38425	277
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37991	80	38172	213	38433	261
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38514	275	41536	220	43372	25
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38516	275	41540	143	43374	199
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38527	278	41546	221	43425	96
38528	275	41547	221	43426	22
38530	275	41551	7	43444	106
38541	275	41553	31	43446	106
38542	278	41559	134	45058	25
38543	278	41573	20	45074	22
38545	135	41576	20	45075	22
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53876	245	54407	9	54678	84
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53892	144	54409	9	54694	258
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53896	270	54411	9	54709	318
53901	263	54412	214	54752	61
53902	263	54413	214	54822	145
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53966	24	54415	214	54824	151
53974	9	54416	214	54827	152
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54002	55	54418	214	54830	17
54009	55	54419	214	54833	150
54010	54	54420	214	54834	151
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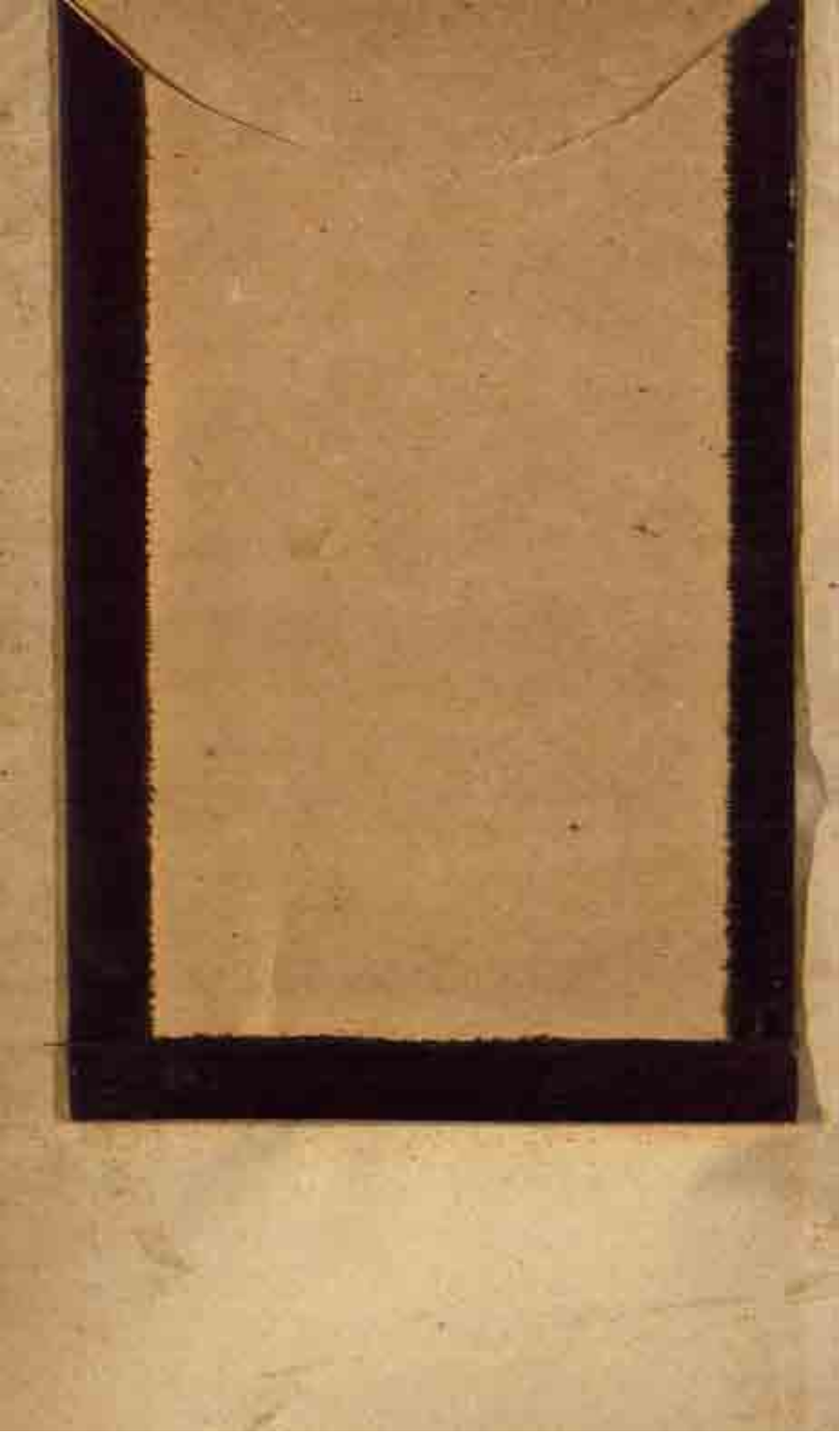
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